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designers at home

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diane von furstenberg



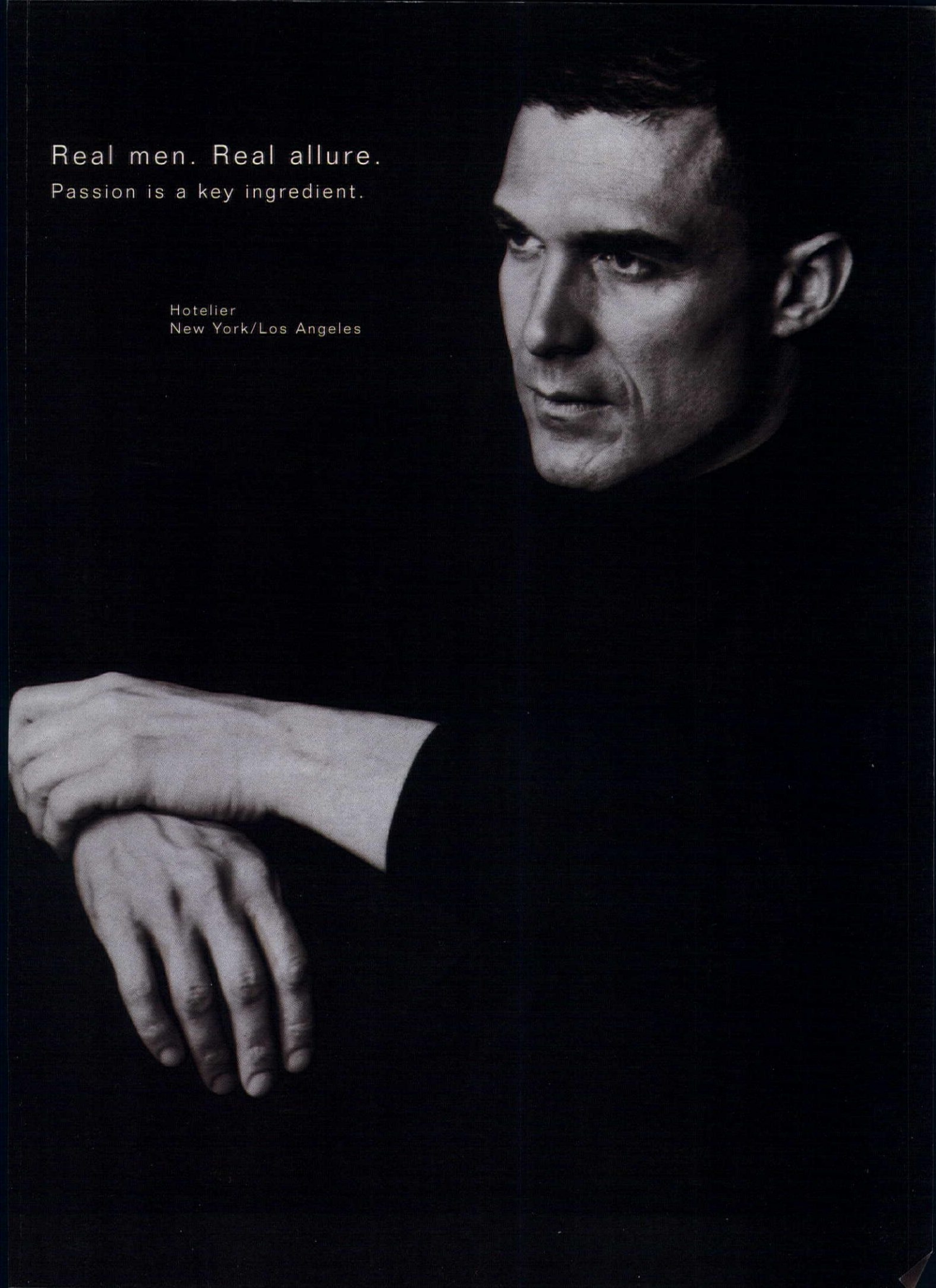
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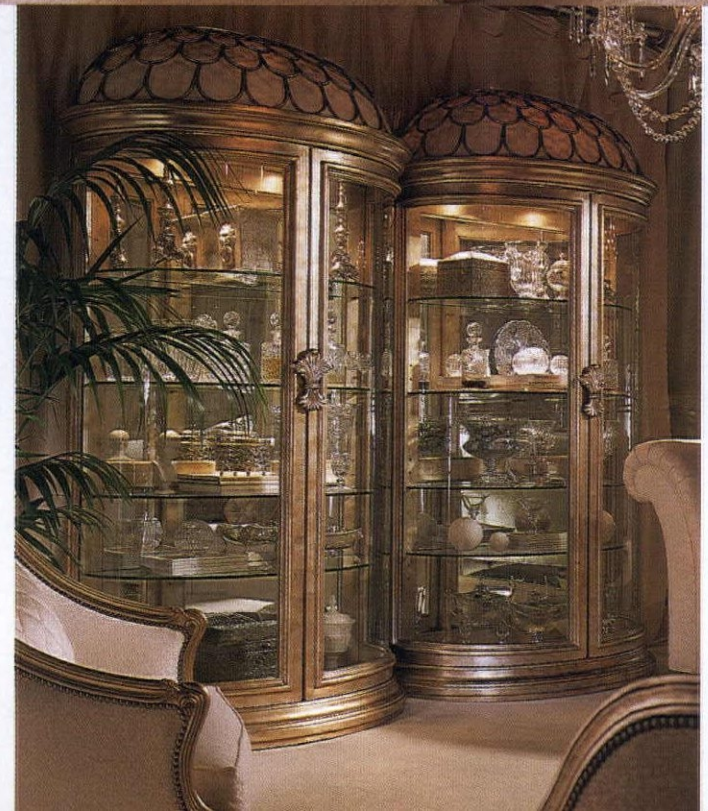

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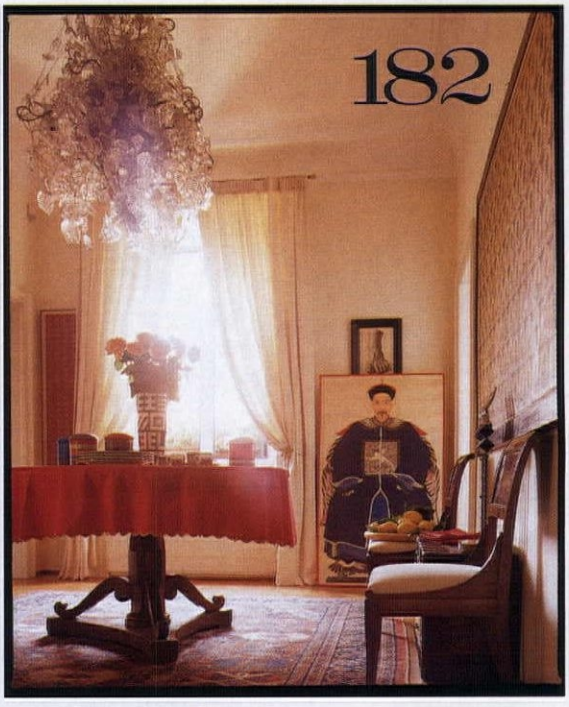
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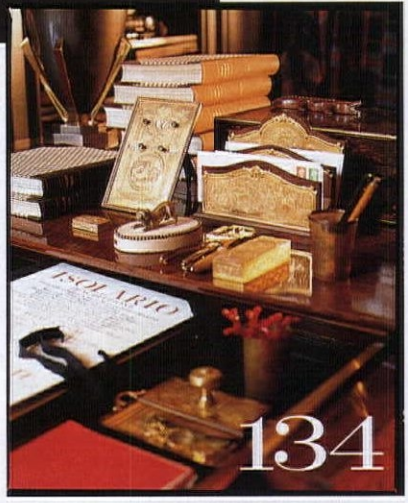






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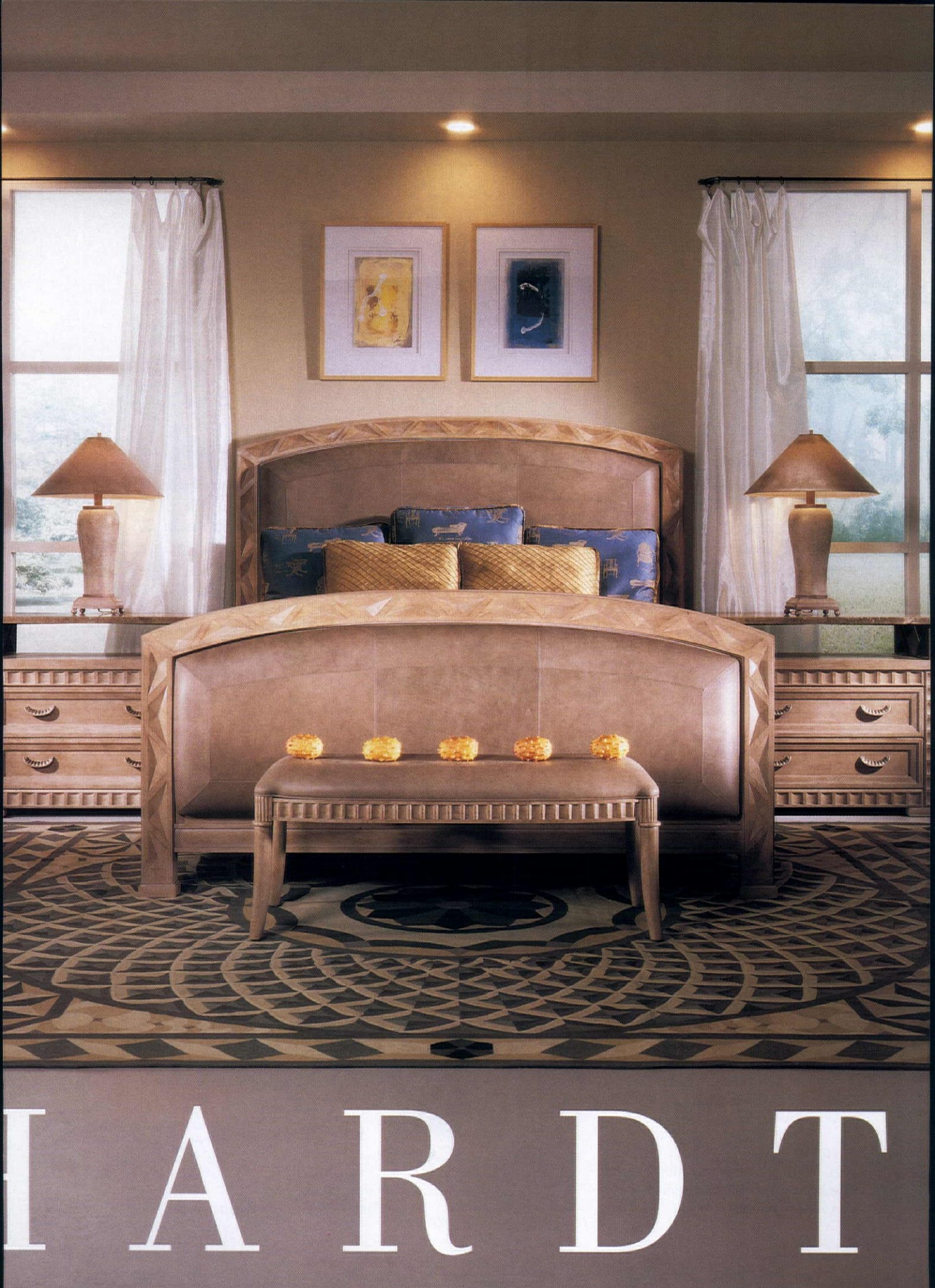
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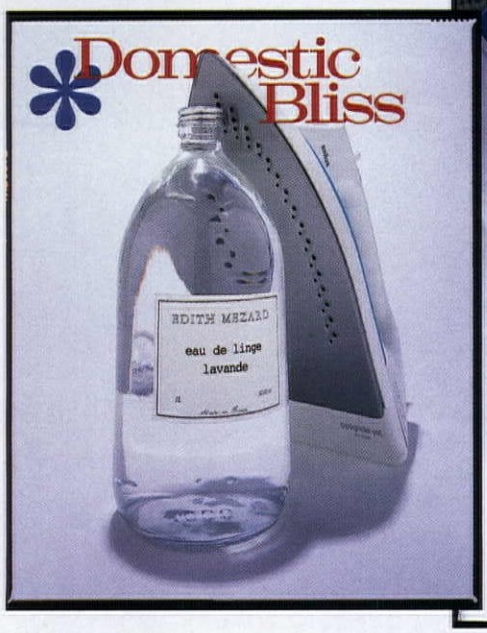
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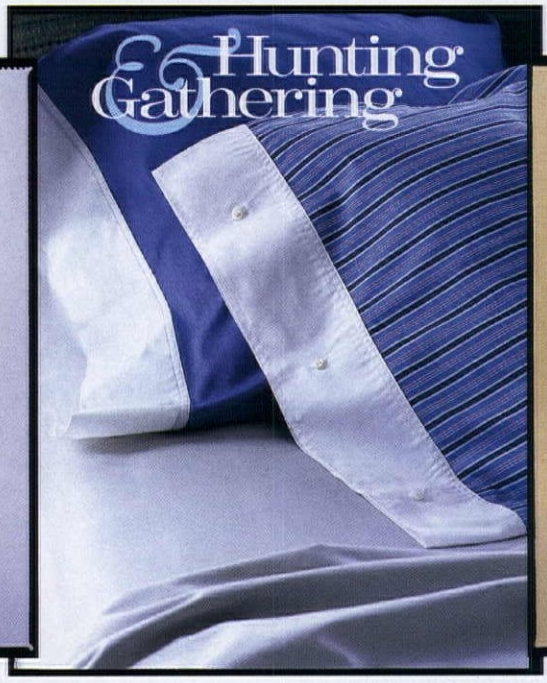
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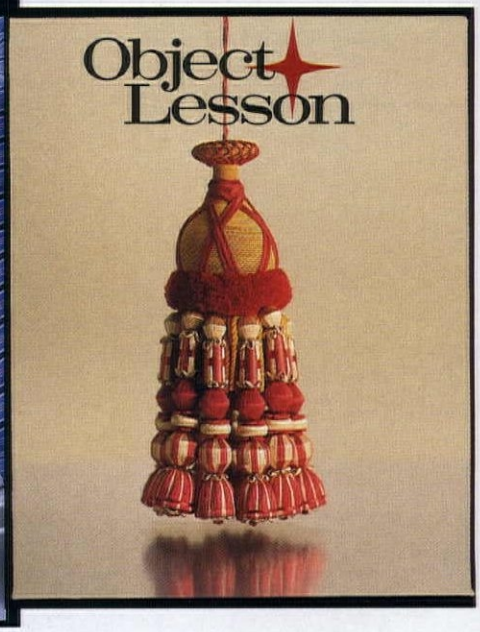


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Cross-decorating

A COUPLE WALKS INTO BANANA REPUBLIC to shop for clothing, and discovers they really want to buy the chairs right off the display floor. A woman enters a Sulka boutique to find a gift, and realizes she has walked into the inspiration for the dressing room she wants at home. The knife pleats on another woman's Marc Jacobs skirt are what the upholsterer will soon be tacking to the edge of her slipper chair. A gentleman strolling down a Parisian boulevard fantasizes about the house he intends to build, and suddenly stumbles on the architecture of his dreams in a Jil Sander boutique. What's with all the cross-decorating?

Some of us are label purists, and we wear only Prada, or only Chanel, rigorous in our adherence to an aesthetic code. And we live in rooms that are pure Liaigre, or devotedly eighteenth century. Many more of us, though, are label agnostics; we find pleasure in the mix: Armani with the Gap, Gucci with Rocket Dog, Hermès with Brooks Brothers. Our rooms are Christie's, Baker, and Brimfield. Lalique meets Pottery Barn, Ikea meets Schumaker. Why shouldn't we live the way we dress?

The fashion world is coming home. This is something of a surprise, because fashion is mostly a public affair, hot and fast. It's a business of change; its place of exchange is the street. The hyperactivity is all about being out and about. Fashion people's visual senses are so finely tuned that they're seeing not what we want today but what (they hope) we'll want tomorrow. That's why it's fascinating to follow fashion people home. The successful ones have a fixity of vision that serves them well whether they're producing a collection of pieces for our rooms or decorating their own. They have mastered the art of editing. Valentino's offices bear his stamp of opulent simplicity. The architecture of the bowls and vases in Calvin Klein's Home Collection and the gentle hue of his sheets and towels resonate with the palette and line of the clothes we've come to expect from him.

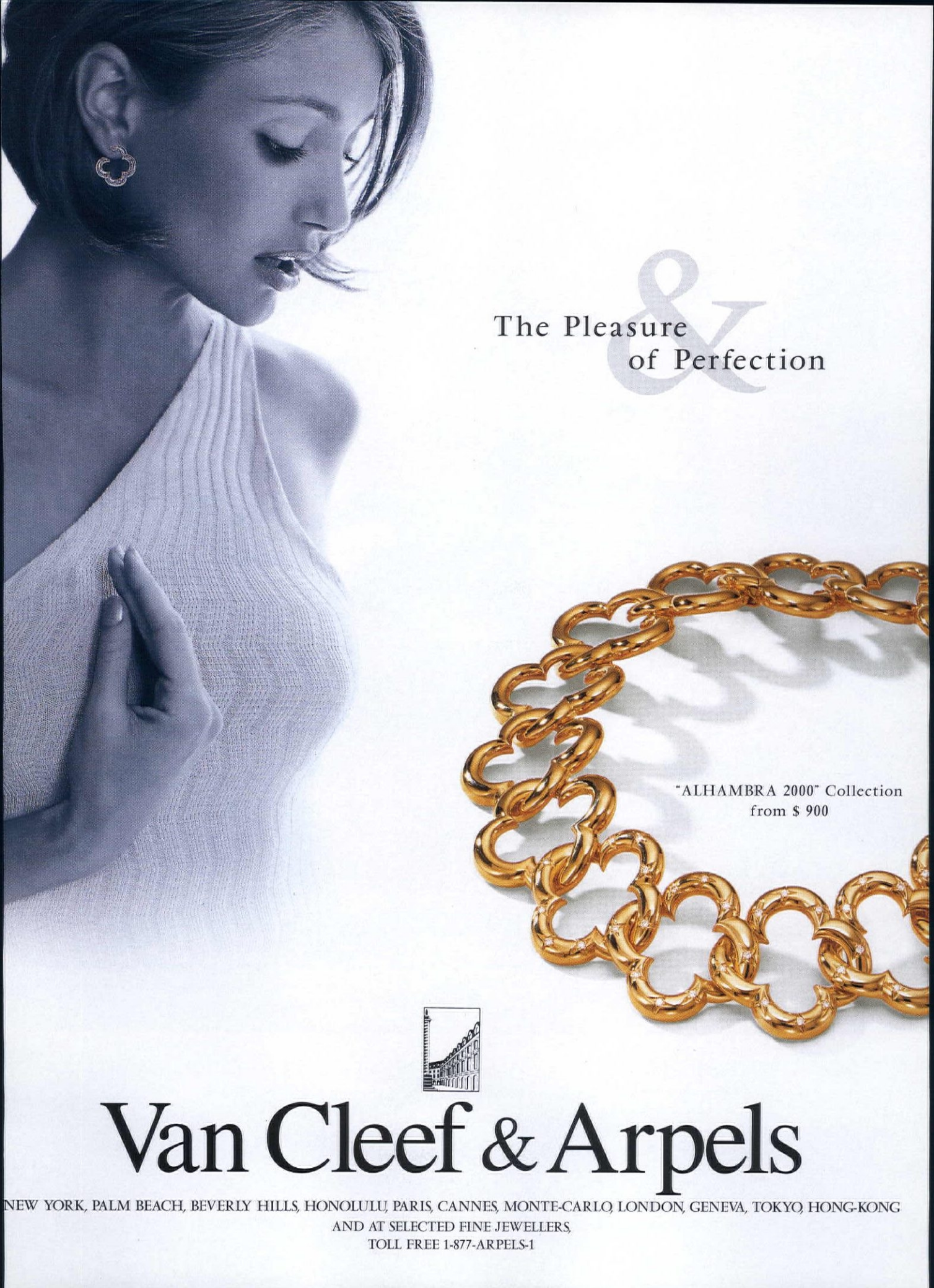
This kind of strong, stable identity in home design—the branding of a name, of a look—is something the furniture industry (with a few key exceptions) has been struggling to develop and communicate to a new generation of customers. The woman who can rattle off her six favorite designers, and her teenage daughter's ten favorite labels, could probably not tell you the six leading furniture manufacturers who form the core of that industry. (Fabric houses have done a much better job, interestingly.) This is a shame, because, of course, the same woman who buys six pairs of Gucci loafers and three Chanel suits in one season is spending even more money on armchairs and dining tables, to say nothing of bathtubs and cooktops.

What furniture people do understand is that at home we are adamantly anti-Design Police. We don't want a lot of pretension, hype, and bullying about what's in, what's out, what's hip, what's passé. Well-edited, thoughtful, pulled-together, harmonious—that's fine. But sacrificing comfort for purity? warmth for impact? an heirloom for a trend? The attitude that we decorate slavishly along label lines—or decade lines, or color lines—gets incredibly boring incredibly quickly. We look for the same comfortable elegance, the same approachable luxury at home that we look for in clothing. We insist on our mix. There is no single style that is the only fashionable style. And it turns out that the fashion world at home bears this out. Designers live with enormous variety: tailored, eclectic, traditional, funky, or fussy. The fashion tribes are as charmingly varied and idiosyncratic in the way they decorate as the rest of us. Home is, after all, not meant to contain the kind of heat that's thrown off by the flash of a trend. Home is a place where we want to explore and express something a little more abiding about who we are. Home may have curb appeal, but it is in the end a place we share by invitation only.



PHOTOGRAPH BY BRIGITTE LACOMBE

Dominique Browning, EDITOR

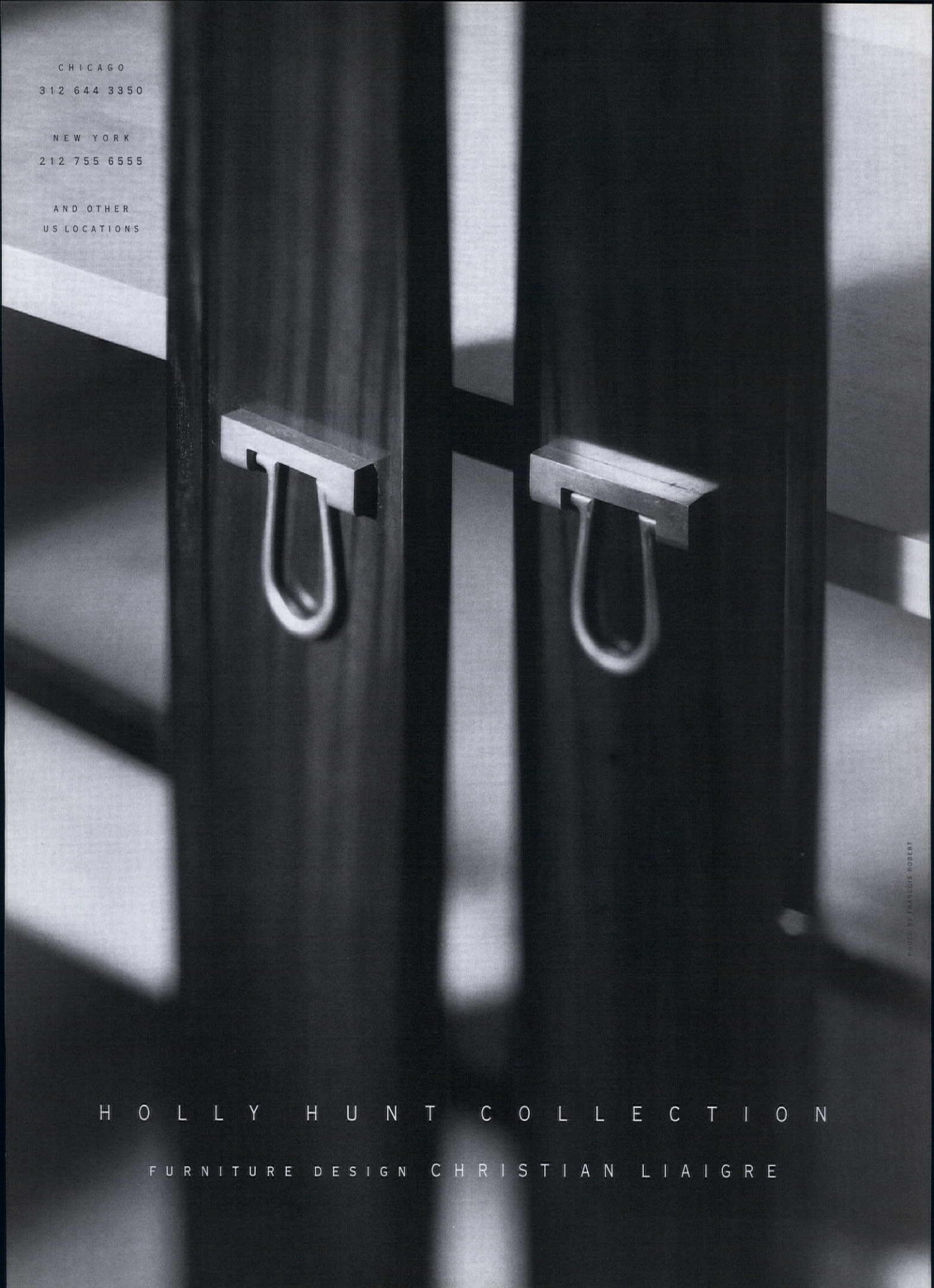

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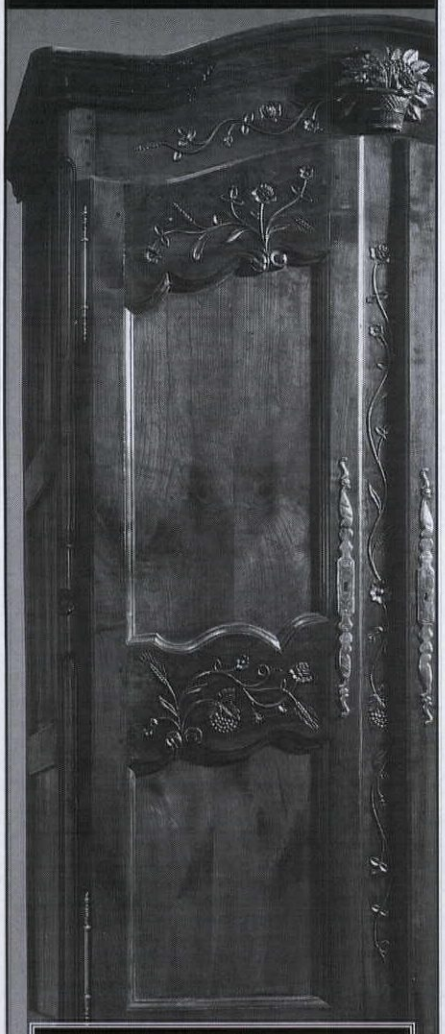
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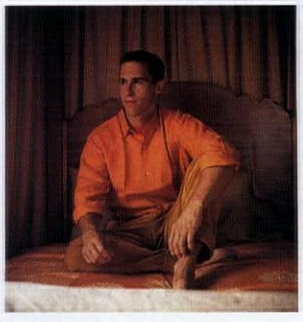
Billy, as he is affectionately known, went beyond the call of duty as editor at large for *House & Garden* this month. His understanding not only of fashion but how it relates to the home was just what we needed for our fashion issue. "I like people who look attractive," Billy admits, and often writes about them in his weekly "Style Diary" for *The New York Observer*. Recognizing the correlation between fashion and decor, he asks, "If you can wear a Calvin Klein dress, then why not have him dress your home?" Who better than Billy to visit eight fashion designers at home and act as a messenger from the front? His enthusiasm suffuses each story, whether he's describing a poignant moment at Gianfranco Ferre's house, experiencing the "mix" of Nicolas Ghesquiere, or sitting at the piano with Isaac Mizrahi.



< TODD EBERLE

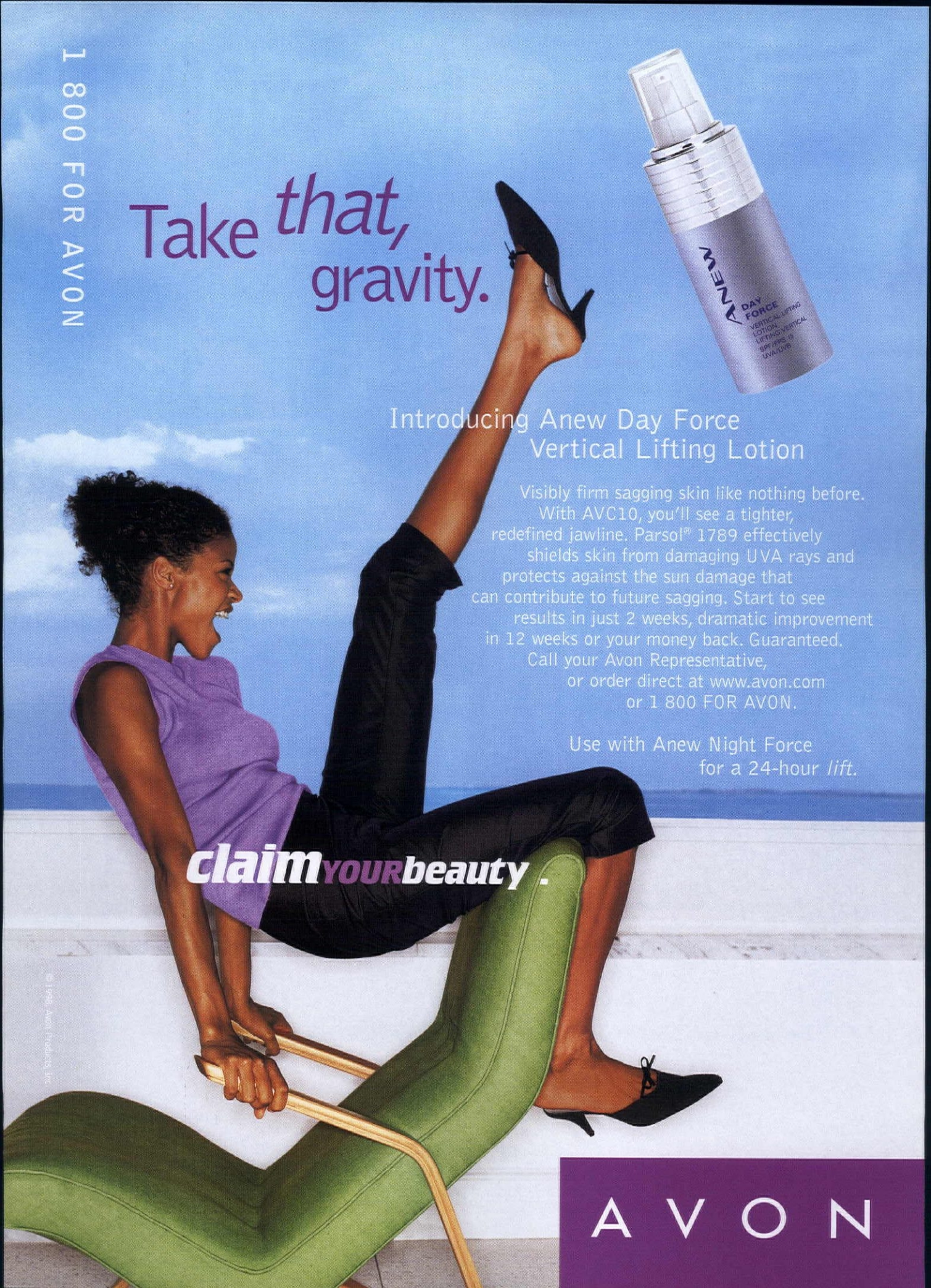
The projects Eberle photographed for this issue ("Lightness and Being," page 190, and "Ain't Life Grand?" page 180) are, by his account, "at opposite ends of the spectrum." Both, however, "are examples of how personalities create an environment." Eberle, who has awards from the Society of Publication Designers and the American Institute of Architects, will have a show with Robert Polidori at Manhattan's Robert Miller Gallery in March 1999.

> PIETER ESTERSOHN



Estersohn began collecting 20th-century photography at age 15. Not until 1979, when *Interview* magazine asked him to report on photographers, did he segue into a career as a fashion photographer and, eventually, into shooting interiors and still-lifes. For this issue, Estersohn traveled to Milan to photograph the Etro brothers ("Sibling Revelry," page 182), whom he describes as "highly aesthetic, though in very different ways." —HOPE MEYERS

TOP: TODD EBERLE; MIDDLE: CHRISTY BUSH; BOTTOM: TERRENCE MIELE


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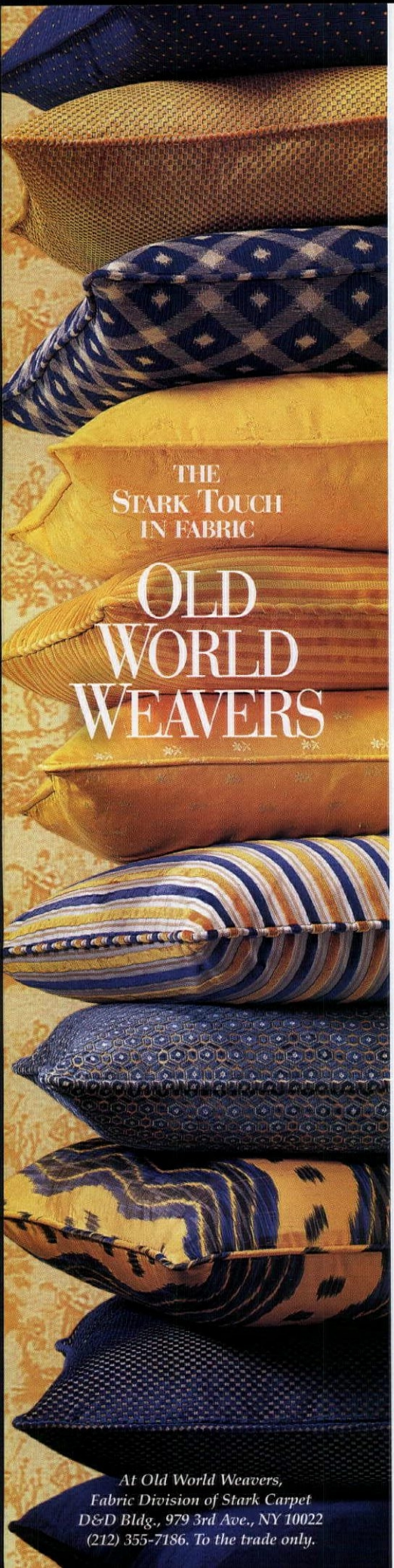
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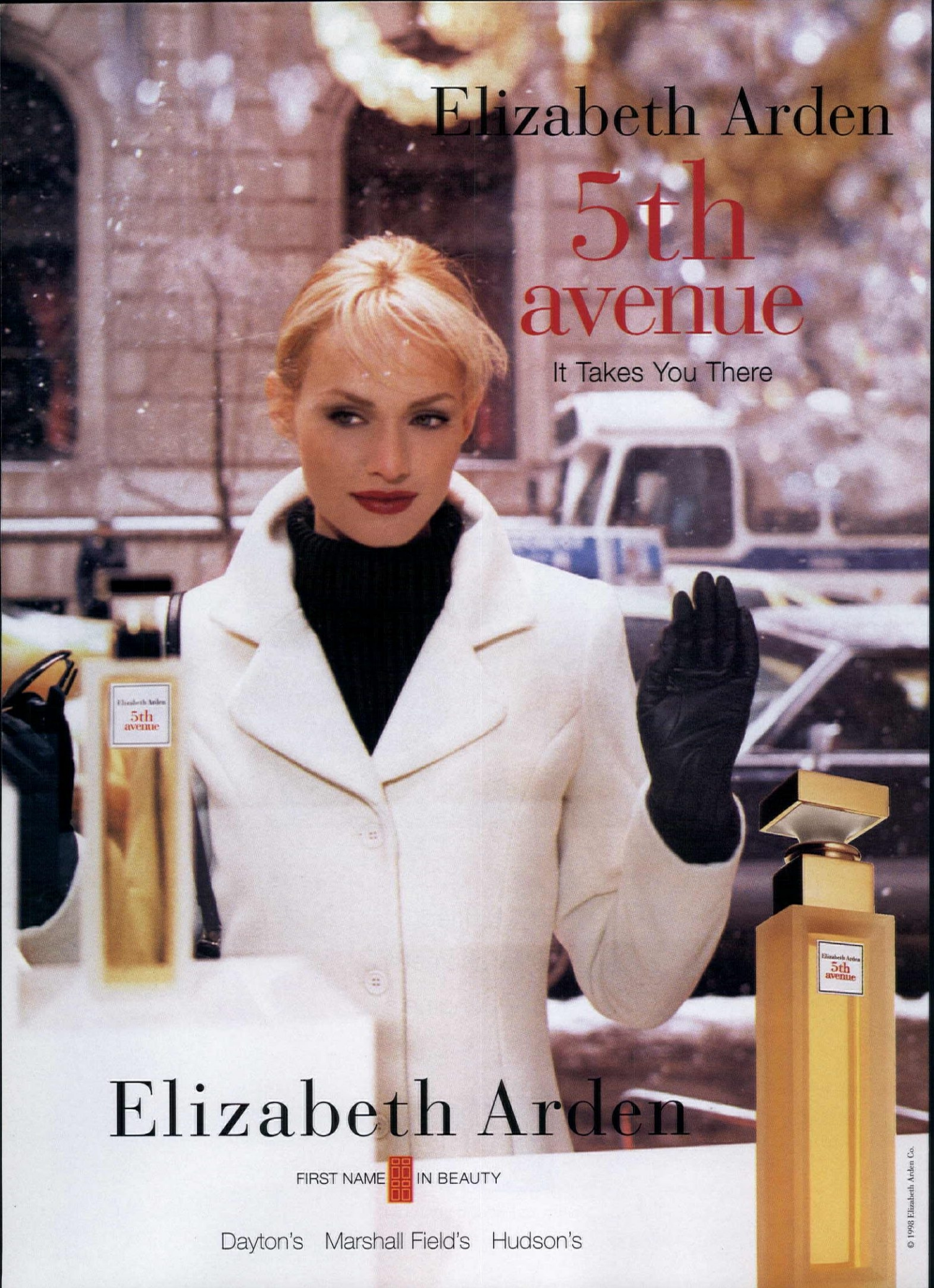
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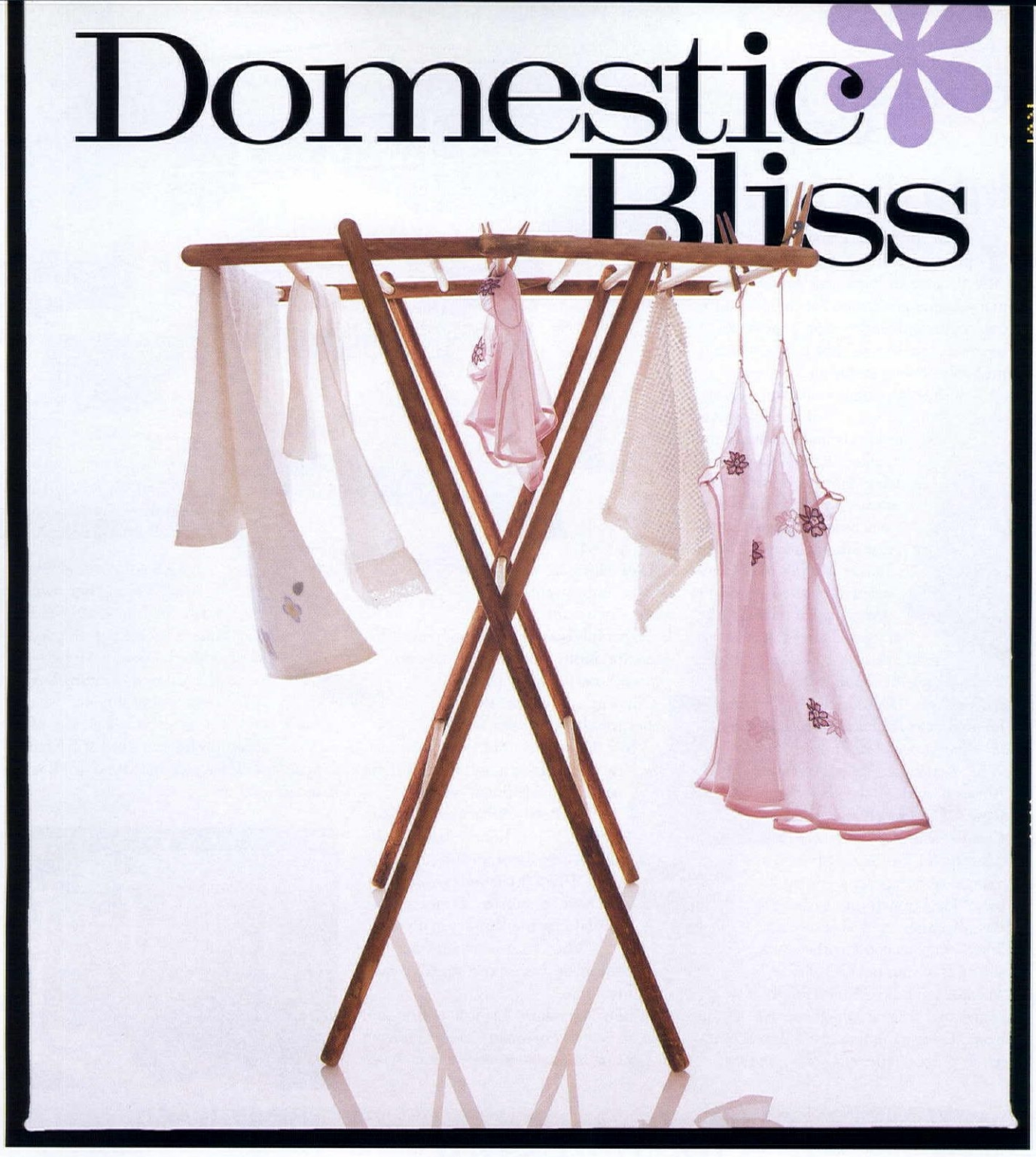
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wash 'n' wear

Clean clothes never go out of style. For anyone who cares about **fashion**, a chic and efficient **laundry room** is a pressing concern—and the right accessories count. Also this month, Bill Blass's favorite florist, **Oscar de la Renta's** surprising wedding dishes, and **The 20-Minute Gardener's** guide to tailoring your trees.

EDITED BY DAN SHAW

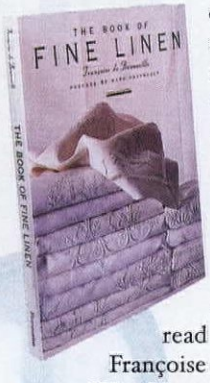
Domestic Bliss

WASH 'N' WEAR

into the fold

The laundry room is arguably the linchpin of a well-run house. For Anne Bass, the best-dressed arts patron whose many homes are known for their sumptuous coziness, laundry is an avocation. "I have a real passion for fine linens, which is probably how I got started," she says.

Now she can't stop herself. Bass is always on the lookout for new methods and products for maintaining clothes and textiles. For inspiration, she advises visiting the Hancock Shaker Village in western Massachusetts. "Old Shaker drying racks are beautiful," she notes. For armchair laundresses, she suggests three books to read during the spin cycle: Françoise de Bonneville's *The Book of Fine Linen* (Flammarion); Christina Hardyment's *Behind the Scenes: Domestic Arrangements in Historic Houses* (The National Trust/Harry N. Abrams), and Michele Durkson Clise's *The Linen Closet: How to Care for Your Fine Linens and Lace* (Chronicle). For ironing linens, a mangle or rotary iron is mandatory. "They transform the sheets," Bass promises. And to ensure that linens smell as good as they look, she turns to Europe's L'Occitane, Jo Malone, and Edith Mézard for floral sprays and waters (which can go in your iron). "Using more than just Tide makes the whole process more enjoyable," she says.





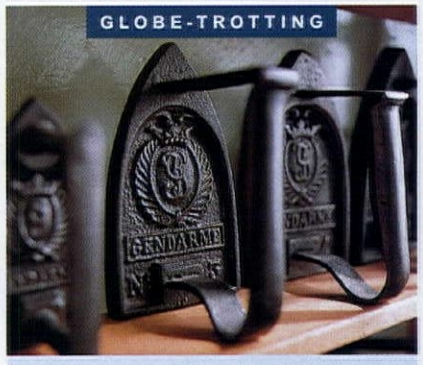


A financier's Park Avenue laundry room; the must-have mangle, left.

Gale Hayman, the beauty entrepreneur who once ran the Beverly Hills boutique Giorgio, says, "If you care about clothes, you have to know how to care for them." For Christmas last year, she gave her friends professional-style Jiffy Steamers. "Some of them loved them, and some of them thought I was crazy," she says.

Elizabeth Saltzman, fashion director for *Vanity Fair,* admits she's crazy about washing and ironing. "I live for laundry," she says. "I have a motto: Order calms. And doing the laundry is my therapy. When I return from traveling, doing the wash allows me to reclaim my home."

When legendary fashion editor and Old Navy spokeswoman Carrie Donovan bought a country house a few years ago, she discovered the joys of doing her own wash. "While I still send my cashmere sweaters to the dry cleaner—which I *know* is wrong!—I love the ease of washing my own T-shirts and linens," she says. "It gives me a sense of accomplishment. But I still have a problem: I haven't mastered folding fitted sheets."



THE IRON AGE

In France, even laundry equipment is soigné. Tucked away in the old post office of Verneuil-en-Bourbonnais, a small village in central France, the Musée du Lavage et du Repassage (Museum of Washing and Ironing; 33-4-70-45-91-53) started as an exhibition of flatirons at the local flea market. Based on the collection of Jacques Lebrun, president of the museum and of Eurofer, the largest European association of flatiron collectors, the gallery features stunning antique washboards, mangles, and irons from around the world. —HOPE MEYERS

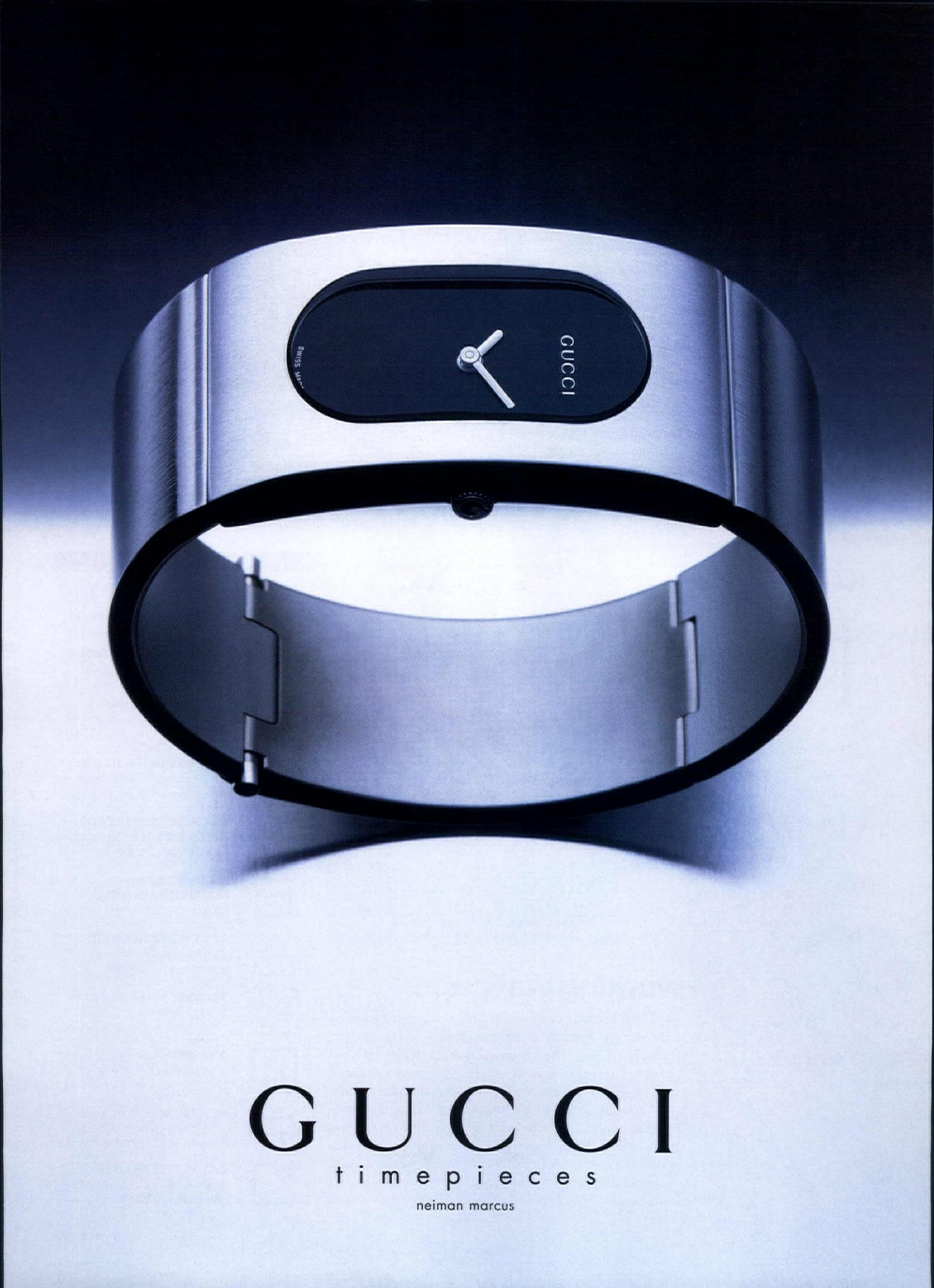


the new spin

Can a washing machine be politically correct? Yes, according to environmentalists, who are pushing front-loading tumble washers with a "horizontal axis" because they use much less water and energy than traditional top-loaders. While many Americans still associate front-loaders with Laundromats, the sleek models from European companies like Miele, Bosch, left, and ASKO have been popular with the style- and status-conscious for years. The buzz has been so overwhelming that American manufacturers like Frigidaire, General Electric, and Maytag are now producing front-loaders too.

For all sources, see back of book.

CLOCKWISE FROM TOP: PASCAL CHEVALLIER; DARRYL PATTERSON; BRIAN HARRISON; COURTSEY BOSCH; CHARLES MARAIA; DARRYL PATTERSON



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WASH 'N' WEAR

the big schlepp



"The best place for the laundry room is near the laundry!" says Carol Scudere, president of Professional Domestic Services and Institute, an Ohio employment agency. "Laundry rooms should be by the bedrooms, not in the basement, though a second one near the kitchen is *nice*."

For her Manhattan loft, Peri Wolfman, the SoHo shopkeeper and new vice president for product design at Williams-Sonoma, built a room-sized closet whose centerpiece is the washer and dryer. "All my clothes and linens are in the same place," she says proudly. "Why should you have to walk around the house to take care of your laundry?"



WINDOW WASHERS Four years after fashion designer Franco Moschino's death, his irreverent spirit (remember his "Waist of Money" belt?) lives on at his boutiques. This past summer's windows, which seemed to pose the question of whether it's appropriate to air one's dirty laundry in public, were quintessential Moschino: good, clean fun.

art press

For Willie Cole, the steam iron is a domestic, symbolic, and artistic object. Although his grandmother, who worked as a housekeeper, used to ask him to repair her irons, Cole's work is not primarily a commentary on domestic labor. "The irons suggest African sculpture, and the scorched patterns have tribal associations," says Wendy Weitman, associate curator at the Museum of Modern Art, who organized this summer's "New Concepts in Printmaking 2: Willie Cole." Cole's discovery that every brand of iron has a different face led to *Domestic I.D., IV*, above, where each scorch is labeled ironically to suggest the tribes of Silex, General Electric, and Sunbeam.





working wallpaper

With Brunschwig & Fils's On Line wallpaper and trim, your dreary laundry room can feel as fresh as just-laundered sheets. The whimsical pattern, which includes images of a woman ironing and laundry accoutrements, was inspired by a white-on-white German linen damask towel from around 1900. The updated wallpaper comes in three colorways, the trim in four. Judy Straeten, archivist for Brunschwig & Fils, speculates that the document fabric was originally used as a continuous roller towel in a kitchen or pantry. "I've never seen anything quite like it," she says.

—JOYCE BAUTISTA

DESIGN SPEAK

LAUNDRY LEXICON

Like the laws of the road, the laws of the laundry room are now international. Here's some help in deciphering that Helmut Lang care label.



DO NOT DRY CLEAN: X marks the spot. An empty circle means dry clean at will



LINE DRY/HANG TO DRY A clothesline seems to be universally understood



MACHINE WASH COLD/ GENTLE CYCLE One dot for cool; two bars for gentle



MACHINE WASH HOT/NORMAL CYCLE More dots = more heat



ONLY NON-CHLORINE BLEACH A clear triangle means use any bleach



NO HEAT The circle in a box is the universal symbol for tumble dry; dots indicate heat



DRIP DRY The only question is: Who actually still has drip-dry clothes?

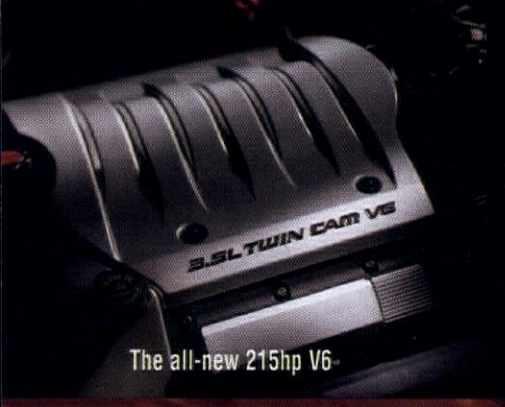


NO STEAM Go ahead and iron, however; dots in the iron indicate what setting to use



DRY IN THE SHADE Quite possibly the most poetic of the fabric care symbols

ILLUSTRATION, TOP LEFT BY JOHN SEGAL; MOSCHINO: FRANCINE FLEISCHER; LAUNDRY SYMBOLS: THE SOAP AND DETERGENT ASSOCIATION; WALLPAPER: FRANCESCO MOSTO; WILLIE COLE: COURTESY OF MUSEUM OF MODERN ART



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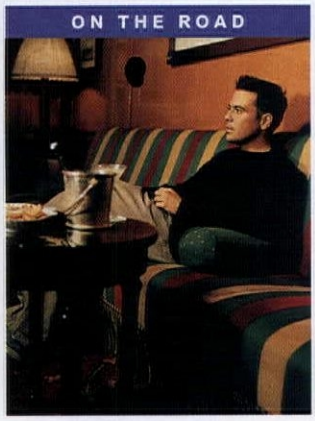
A SOPHISTICATED TWIST ON A SPORTS SEDAN

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ON THE ROAD

FASHIONABLE NOMADS

Narciso Rodriguez, above, describes today's fashion makers as "millennial gypsies," traveling nonstop to fulfill the demands of an increasingly global business. "It's definitely about being mobile, definitely about being constantly in motion," says the designer who's been applauded by the fashion press for his own collection as well as for his designs for Loewe, the Spanish luxury house. "I'm either in the air, in New York, in Milan, or encamped at the Ritz in Madrid." What's his advice for making a hotel room into a home? "Portable stereo speakers, and never mind packing light. I bring all the clothes I want. It's my great luxury—not figuring out what I might want to wear next week."

—WILLIAM NORWICH

clothes encounters

Barbara Barry is giving buttoned-down Brooks Brothers a makeover. To help update its image, the 180-year-old haberdashery enlisted Barry, a hip Los Angeles designer, to plan the new sixth floor at the Madison Avenue flagship. "There will be wearable furniture to complement Brooks Brothers's wearable clothing," she says. Barry playfully describes the palette of the addition—which will house the store's new luxury men's line—as "a Mondrian of dark and light": navy flannel suiting for the curtains and white linen shirting for the walls. Barry custom-designed all the furniture, including leather club chairs, which the store may eventually carry for sale. With Barry loosening the necktie, classic becomes cool. —GOLI MALEKI




ON SET

elsie de wolfe redux

For the new film *Gods and Monsters*, Richard Sherman was asked to design a 1930s-style Hollywood house for James Whale (played by Sir Ian McKellen, above, right, with co-star Brendan Fraser), the real-life figure who created the Frankenstein movies of the 1930s, and who was found dead in eerie circumstances in his Pacific Palisades swimming pool. The house that Sherman imagined is one we wouldn't mind inhabiting, with Gucci-esque silver vases and a tufted-satin bedroom suite that seems very Billy Baldwin.

But in fact, Sherman's inspiration was Elsie De Wolfe, the influential American—she once declared herself "the first interior decorator"—whom he feels is unjustly remembered for chintz and white Louis XVI chairs. "A lot of what she did was frilly and French-y," he admits, "but there was a period in the late 1920s and early 1930s when she did linear, clean-lined environments, with low, squared-off furniture and mirrored tables. I'm surprised that more movies haven't picked up on her."

His film set has chocolate brown walls and striking veneered Deco pieces from Karl XII Swedish Antiques, an L.A. store. Wait: aren't those Louis XVI chairs in the hall? Sherman sheepishly admits he liked the shape of their rounded backs. Well, Elsie would certainly approve. —INGRID ABRAMOVITCH



fabulous fakes

Leave it to Annette and Oscar de la Renta to find the world's most elegant tin plates, left. For the June wedding of Annette's daughter Eliza Reed, who works as a vice president for her fashion designer stepfather, the audacious de la Rentas served Eliza's wedding cake to their 500 guests on copies of 18th-century Sèvres porcelain. "They thought they were extremely amusing, festive, and certainly unusual," says Reed, who happily shares her source for the £3.95 plates: the gift shop at Waddeson Manor, the Rothschild estate in Buckinghamshire, England (44-296-651260).

BROOKS BROTHERS; DARRYL PATTERSON; PLATES: FRANCESCO MOSTO; NARCISO RODRIGUEZ: TONI TORRES

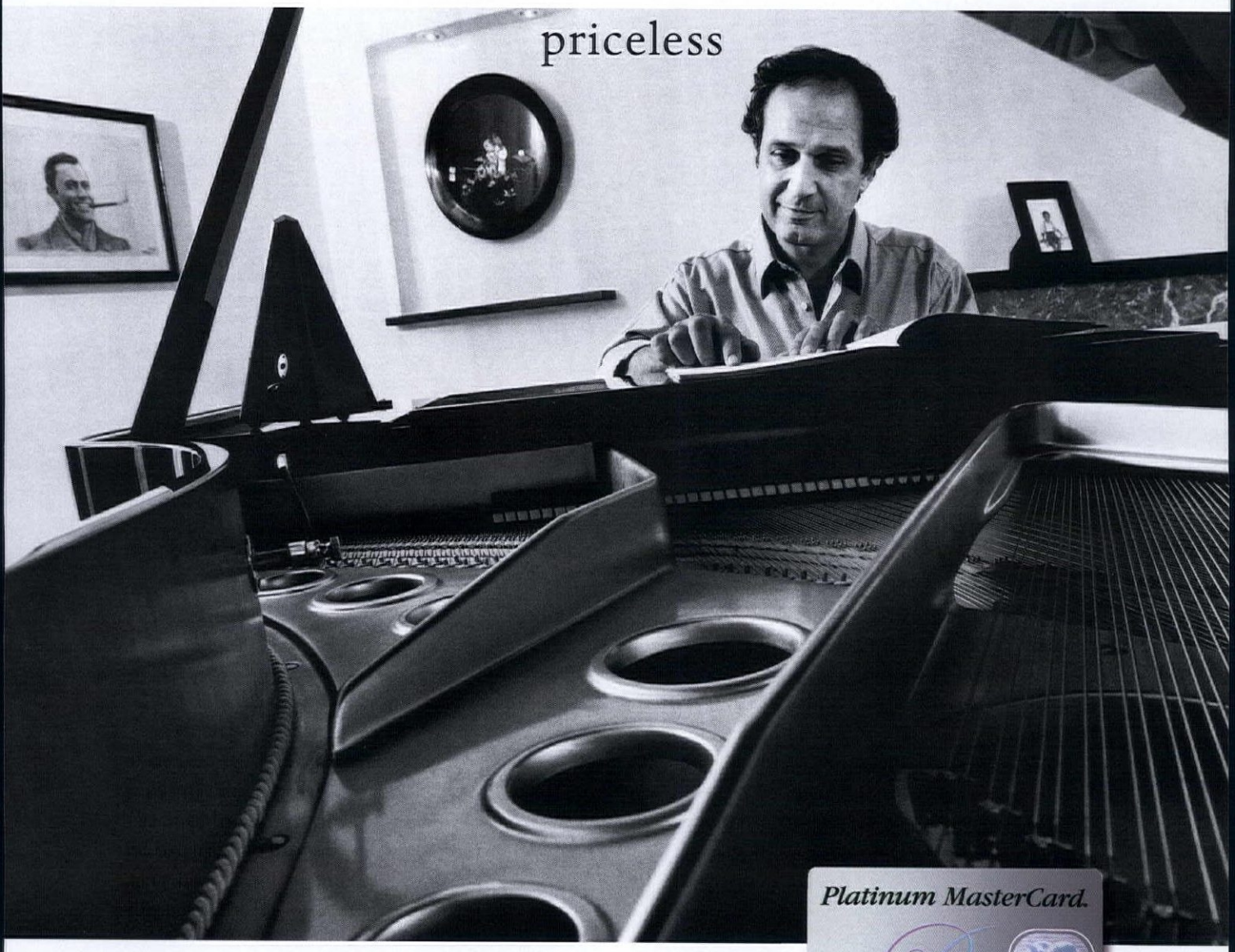
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THE FOREST FLOOR: DESIGNED BY DENNIS CLEMMENS

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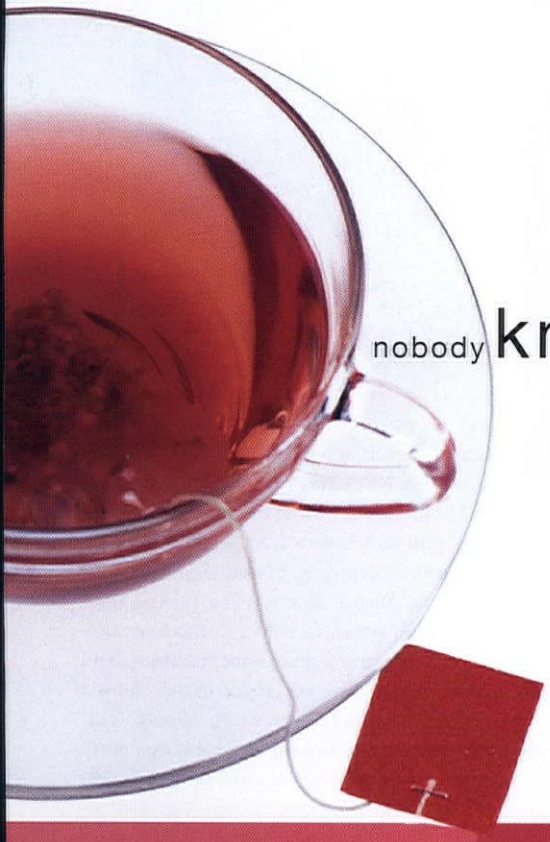
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inn style



Now, checking into a hotel for business doesn't mean having to leave your sense of style at the door. For W Hotels—a new division of Starwood Hotels & Resorts Worldwide—good design is as essential as good service. With help from Pottery Barn alumna Hilary Billings, the chain will offer standard business-class amenities in the hip, modern settings associated with boutique hotels. "A lot of the customers at big brand hotels are the same as the Pottery Barn's," says Billings, Starwood's director of interior design. "They should stay in rooms that reflect their lifestyle." The first W properties to bear Billings's modernist imprimatur are set to open next spring in Manhattan. (Starwood's W New York, slated to open this month, is a David Rockwell project conceived before Billings came on board.) And retailers beware: a catalogue of W Hotel products—from piped cotton sheets to chic desk sets, above—is already in the works. —LYGEIA GRACE



Target's fashion show invitation

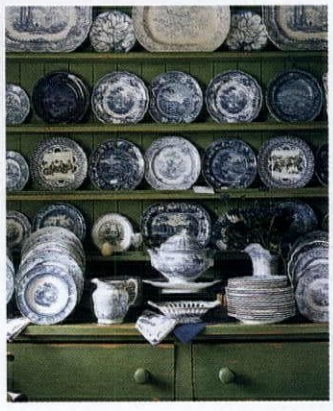
target aims high

Target, the discount store for the upwardly mobile, recognizes the synergy between fashion and interior design. The invitation, above, for the company's annual New York fashion show, was a chaise longue with a reclining model. "The trends flow both ways," says Robyn Waters, Target's vice president of trend merchandising. "Think of the crossover between chenille sweaters and throws and pillows." To complement this fall's chic gray clothes, Target's promoting silvery products like chargers ($8.99) and platinum-trimmed goblets ($3.99) for the holidays. Up next: A special line of housewares designed for Target by eminent architect Michael Graves.

FIELD TRIP

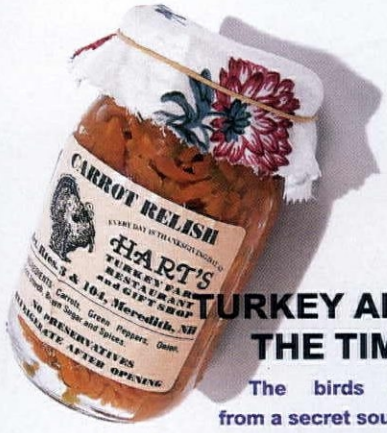






confronting the past

Anki Spets likes a good party. When the founder of Area, a SoHo-based linen company, throws a bash, she's known to set the table with paper plates and plastic bowls from Ikea (for whom she has designed dinnerware). So when Spetts visited the Country Dining Room in Great Barrington, MA, which is chockablock with exceptional antiques, her thoughts naturally turned to entertaining. "I would love to go to a party where just one of these settings was used," said the modernist Swede, surveying a table set with silver-leaf Art Deco plates ($875 for 8) and 19th-century French champagne glasses ($1,200 for 12). "You'd have to be glamorous, have the smartest things to say, and use a cigarette holder. I think of champagne, caviar, port, and great cheese." As she made her way through 22 elaborately set tables, Spets began to appreciate the store's old-world aesthetic: "The craftsmanship of the stuff grows on you," she admitted. Examining a set of oyster forks ($695 for 12), Spets became philosophical. "Everything here has a function—I'm for it. There's nothing better than having the right tool for eating." —L.G.



TURKEY ALL THE TIME

The birds are from a secret source out west, but everything else is above board at Hart's, a family-run restaurant in Meredith, NH, whose slogan is "Every day is Thanksgiving Day." No matter the season, you can have a traditional roast bird or turkey Tempura, Divan, Parmesan, or Marsala. Hart's also serves turkey nuggets, croquettes, and livers, and has take-out frozen turkey pies, soup, chutney, and carrot relish. And yes, if you insist, there's pasta, seafood, and beef, along with homemade ice cream and pies. For mail-order or driving directions, call 603-279-6212. Gobble, gobble. —JULIE GRAY

TOP LEFT: SCOTT DRICKEY; BOTTOM RIGHT: FRANCESCO MOSTO; BOTTOM LEFT (3): MIKI DUISTERHOF



If what's in your bag tells a story, then mine tells all: hotel key, city map, new restaurant guide, tickets to play (that *no one* could get), extra shoes (flats), lipstick (True Red), MONTBLANC pen.

The story behind the story: They both tote the Meisterstück Solitaire Leather Holdall (two sizes, his and hers) with removable shoulder straps and outer and inner pockets. She shows shades of urban finesse in Meisterstück Sunglasses with tortoise shell frame. All by MONTBLANC.

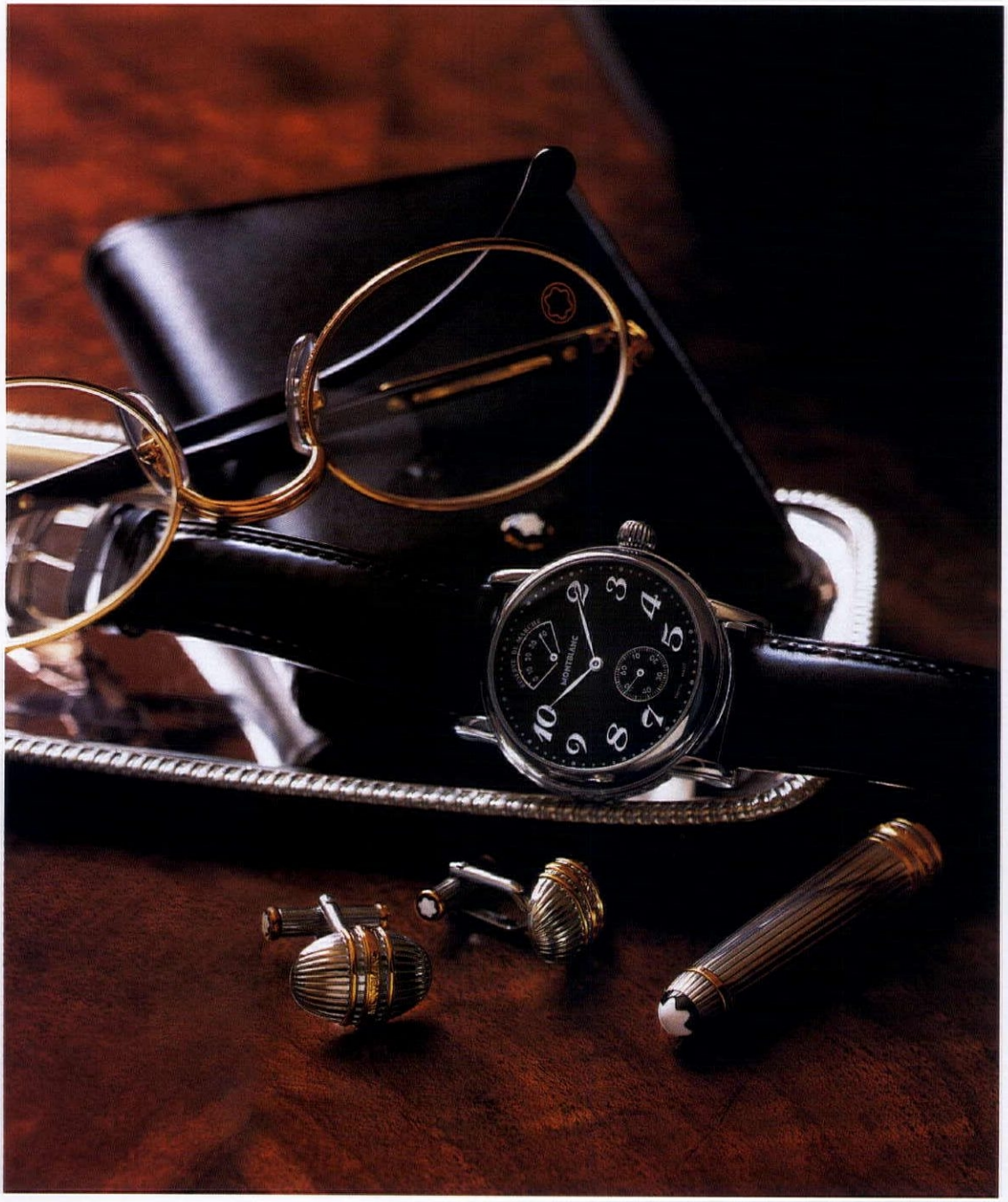
still *life*

The luxury of time, life's last great treasure. It's up to you to seize it—and become time's keeper. So, slow down from a frenzied pace. Tap into what surrounds you, experience and explore. Here, MONTBLANC applauds small moments savored and the simple joy of leisurely pursuits.



"What's a five-letter word for *de-acceleration*?" my companion asks me over coffee. Amused, I reply, "Easy. You're doing it right now. *Relax*."

Exchanging words? She holds the Meisterstück Solitaire Ramses II Rollerball; he holds the Edgar Allen Poe Limited Edition. On her, the Meisterstück Chronograph 18 kt. Gold Watch. On him, the Meisterstück Reserve de Marche Steel Watch. Also on the agenda: the Meisterstück Leather Organizer. All by MONTBLANC.



SATURDAY, 6 P.M.
Time flies. Flea market, blue skies, jazz in the park. Walked for miles. Twenty-minute nap and we're off. Tonight, we dress for dinner and an encore performance. The day itself deserves a standing ovation.

Pause *de deux*: The Reserve de Marche Steel Watch, Solitaire Sterling Silver Cufflinks, and Eyewear, all from the Meisterstück collection; the Solitaire Doué fountain pen and Leather Notebook from the Meisterstück Hommage à Wolfgang Amadeus Mozart collection. All by MONTBLANC.



Sunday we go where our feet take us—
the point is not to know. Gallery hop and
window shop. The day unfolds, full of surprises.

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The "Provence" Collection of solid cherrywood and hand-matched veneers is made in France and available in 18 hand-applied finishes and colors. The bedroom as shown is available for immediate delivery.

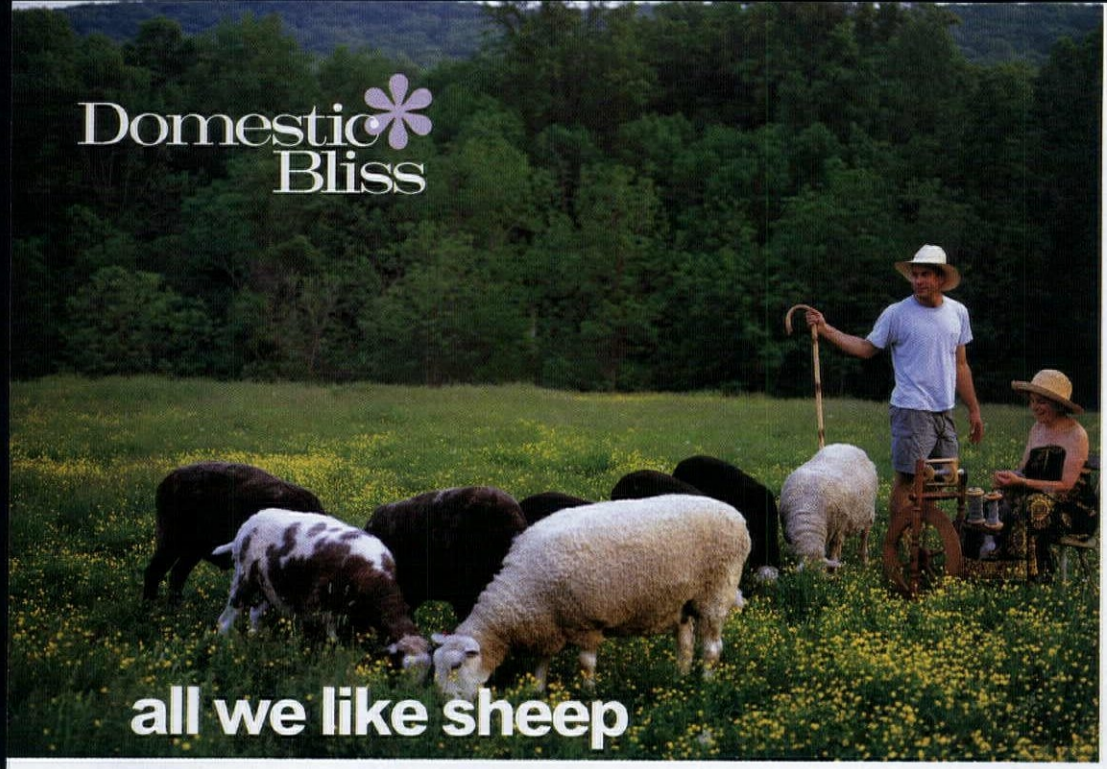
Grange

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Domestic Bliss

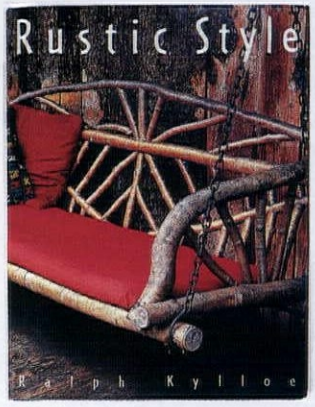


all we like sheep

Black sheep are welcome in this family—although the sheep didn't welcome the camera crew when they arrived at this farm near Spinnerstown, Pennsylvania. As Internet advertising executive Steve Klein explains, "Sheep aren't really people animals." His mother, Patty, has more rapport with the grazing Jacobs, Border Leicesters, and Finns. "My son got a farm with sheep, and I inherited the disease," she says, meaning that she came into the fold after her son bought a farm and got seven sheep in the bargain. Mrs. Klein soon acquired her own sheep, learned to card and spin their wool, and now knits sweaters for her human flock with it. She even raised a lamb by hand: it goes everywhere she goes and answers to the name of Madeleine. —J.G.

INTO THE WOODS

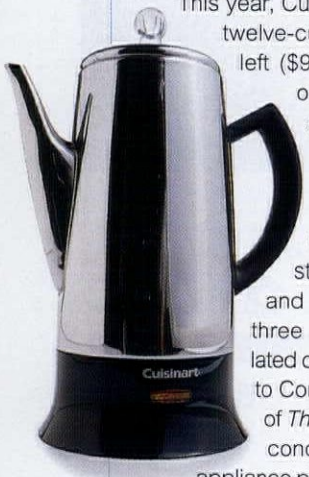
In the E-mail era, getting back to basics is a familiar fantasy. For those yearning to retreat to a cottage (or a castle) in the wilderness, three new coffee-table books offer plenty of reasons to abandon the frenetic cities and bland suburbs. Ralph Kylloe's *Rustic Style* (Abrams, $39.95); Rachel Carley's *Cabin Fever: Rustic Style Comes Home* (Simon & Schuster, $35); and Ann Stillman O'Leary's *Adirondack Style* (Clarkson Potter, $37.50) are sure to inspire a rural building boom—and plenty of old-fashioned envy.



COFFEE TALK

the old grind

The Starbucks generation is in for a shock: percolators are back in fashion. This year, Cuisinart introduced a twelve-cup cordless model, left ($99), and a four-cup one ($69). Copco, a teakettle manufacturer, saw the nostalgia craze brewing last year, when it introduced a stove-top percolator, and this year added three more. But percolated coffee doesn't appeal to Corby Kummer, author of *The Joy of Coffee*, who concedes only that the appliance produces "a delicious homey odor." Food historian Michael Stern theorizes that the percolator's appeal is purely sentimental: "I guess that for some people, the sound and rhythm is like a golden oldie." —L.G.





canadian club

It may be cold north of the border, but Canadian-based retailer Club Monaco is white-hot. Now that Americans are addicted to the chain's hip, affordable fashions, the company plans to lure us with home furnishings, too. President Joe Mimran came up with the idea for Club Monaco Everyday when he was doing some shopping for his house and couldn't find a simple white waffle towel. He wanted his home collection to be deliberately utilitarian—the housewares equivalent of a fleece jacket and cargo pants. "We're trying to edit the trends and come up with basic pieces," says design and creative director Alison Phillips. White dishes are priced at $15 a place setting. There are aluminum business-card holders for the home office and, for the holidays, the perfect accessories for a modern celebration: multiwick candles, ebonized trays, and boxwood wreaths. Several Club Monaco Everyday stores have opened in Canada; plans for U.S. locations are underway. Select items will soon be sold here through Club Monaco clothing stores. Coming in 1999: Club Monaco furniture. Perfect for that house with the northern exposure. —I. A.



TOP: MELANIE ACEVEDO; BOTTOM LEFT: FRANCESCO MOSTO; STYLED BY HELEN CROWTHER

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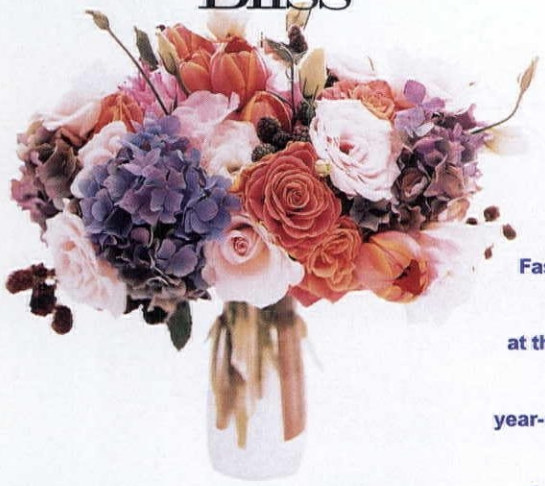
Wm Ohs

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STYLE COUNCIL

flowers à la mode

Fashion folk are fussy about flowers. They send bountiful bouquets at the drop of a pin, and fill their offices and homes with blooms year-round. These trendsetters order only the most stylish flowers from New York's most fashionable florists. You can, too.



kate spade

IN THE OFFICE I love to mix together an assortment of brightly colored full roses in oranges, pinks, yellows, and purples. I also love peonies. **AT HOME** I love roses and peonies from Paul Bott, above (1305 Madison Avenue; 212-369-4000) or Christian Tortu at Takashimaya (693 Fifth Avenue; 212-350-0100). Or a deli if I'm in a pinch for time. **FOR GIFTS** I use Paul Bott or Christian Tortu. **MY INSTRUCTIONS** A simple but colorful arrangement. No greenery and no ribbons!



mark badgley & james mischka

IN THE OFFICE We use tons of flowering branches—whatever is best that week. We turn the showroom into a scented forest. Mark makes arrangements to match the collection. **AT HOME** We have orchids in the city, farm-stand flowers at the farm. **OUR FLORISTS** Elizabeth Ryan, above (411 East 9th Street; 212-995-1111) and Décor Floral (by appointment only, 227 West 29th Street, 212-279-9066). **OUR INSTRUCTIONS** Deliver them *early* and never on Friday—we messenger over our own cards to go with the flowers, and *we* write every one.





bill blass

IN THE OFFICE We never have arrangements. Always one flower, usually one color. **AT HOME** I have *Eramurus*, black calla lilies, Queen Anne's lace, and black cosmos, which I get from Miho (310 East 44th Street; 212-922-9122). **FOR GIFTS** I use Miho and usually send the Floribunda [mixed roses] bouquet. **MY SECRET FOR EXTENDING THE LIFE OF FLOWERS IS** Miho, whose flowers always last!

linda allard of ellen tracy

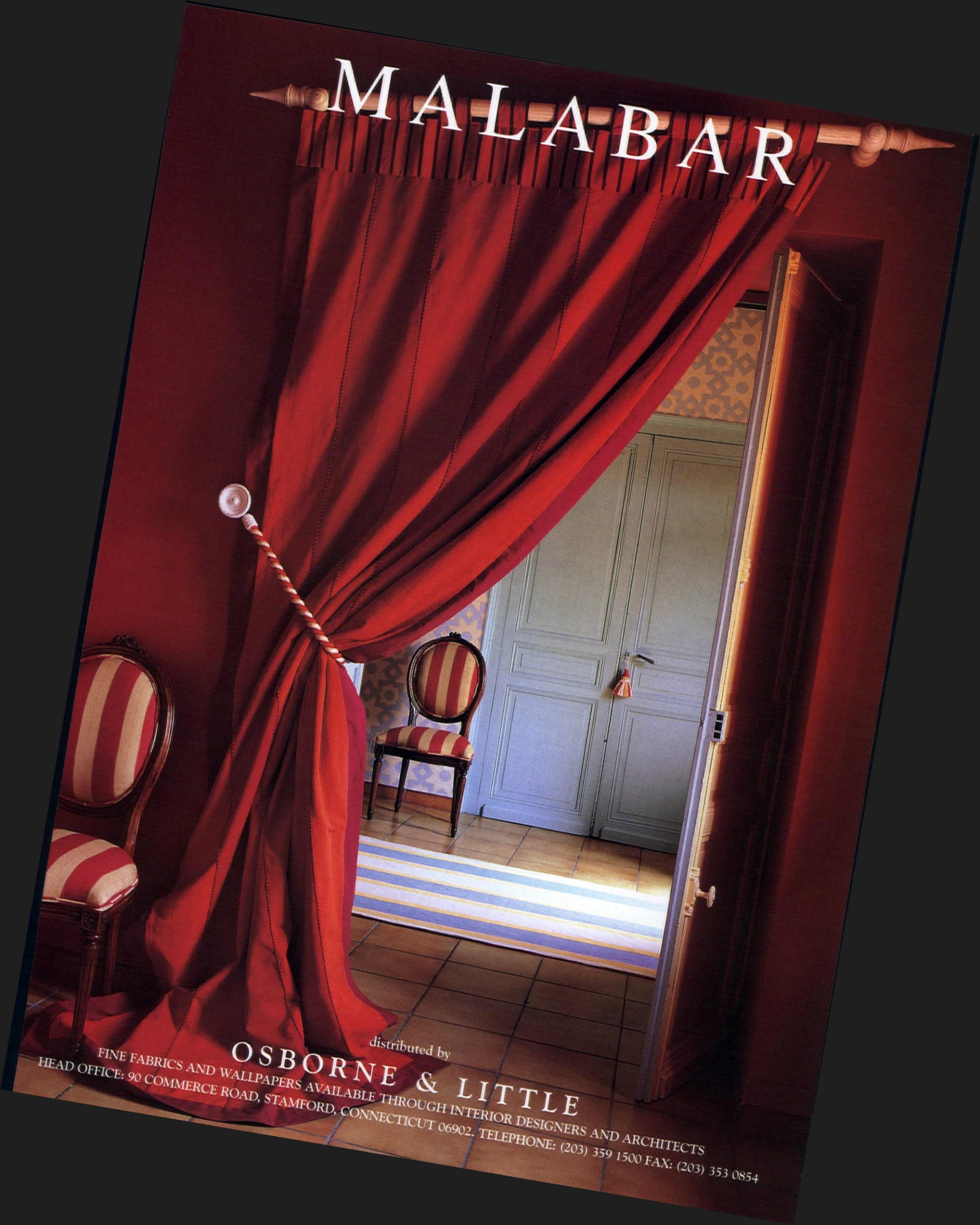
IN THE OFFICE I love the clean look of white flowers. Preston Bailey (147 W. 25th Street; 212-691-6777) does flowers for me and my office. **AT HOME** In the garden at my country home I grow both pink peonies and pink roses. If they're in season, I cut them for inside. Otherwise, I prefer white flowers from Preston. **FOR GIFTS** I use Preston Bailey. **MY INSTRUCTIONS** I let him know whether the arrangement should be simple or elaborate. He understands my taste. **MY TRICK FOR EXTENDING THE LIFE OF FLOWERS** I've tried many, but vodka works the best!

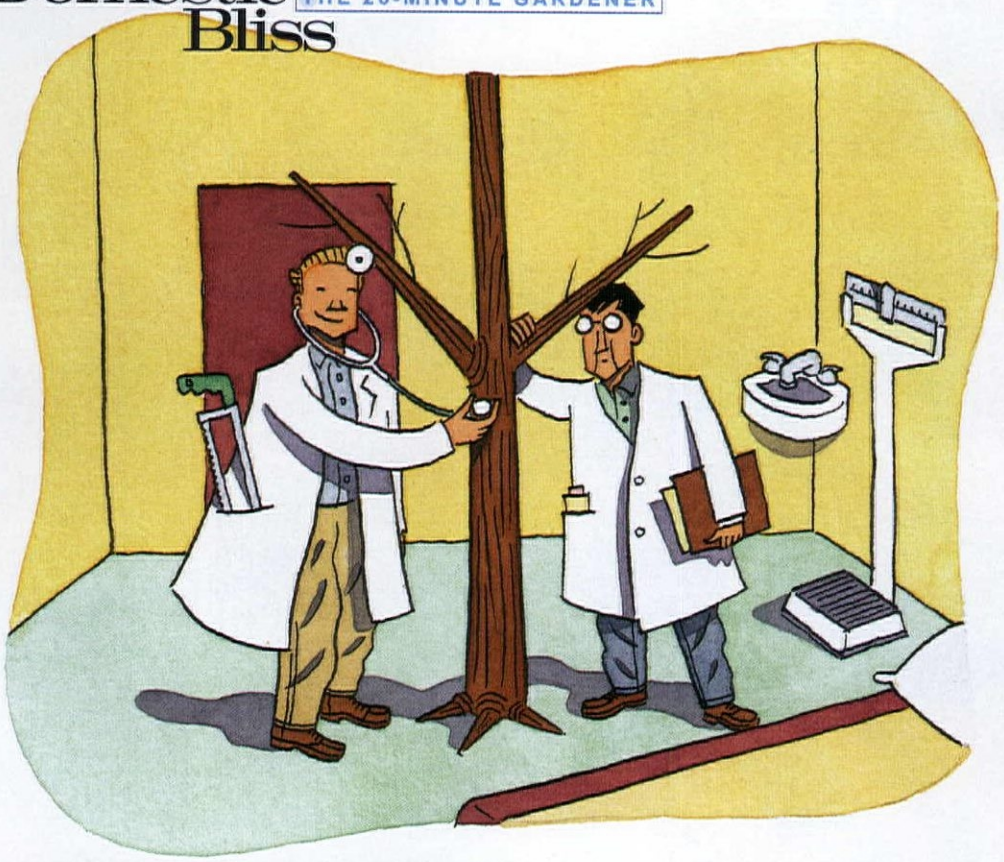


yeohlee teng

IN THE OFFICE We have window boxes that include red oxalis, a variety of ivy, and a dracaena, selected for their ability to survive the harsh Seventh Avenue environment. **FOR GIFTS** I use Christian Tortu at Takashimaya (693 Fifth Avenue; 212-350-0100). **MY INSTRUCTIONS** Keep it fresh and simple. Whenever possible, I will make the selection.

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operate early

Pruning trees when they're young is preventive medicine

When do you prune your trees? "When your knife is sharp," says Marty, quoting an old gardener's adage. Marty is content to follow tradition in this matter because his knife—a serrated give-away he stole from the kitchen—is always dull.

But Tom understands the true meaning of this rule. Arboriculturists may argue about the relative benefits of cuts made in winter, spring, and summer, but Tom takes up his saw and shears (a knife is too slow for him) when *his* schedule permits. That's usually in late fall, after the leaves are disposed of and before the snow settles in.

Tom practices what he calls "as the twig is bent" pruning. He's discovered that it's easier to cut small branches than large limbs (duh), so he prefers to prune trees while they are still young. Besides, ten minutes of judicious snips administered during infancy promotes a healthy skeleton and eliminates hours of remedial surgery later.

The first object is to give the tree a proper backbone—like people, trees do better with just one. If the trunk has forked or a branch has turned upward so that two competing shoots are emerging from the tree's top, choose the strongest contender, and cut back the other. If the runner-up isn't too big, snip it off at the base. If, however, that would cripple the tree, then just prune the runner-up back to a strong, outward-reaching twig or to an outward-facing bud.

After putting backbone into a young tree, you need to arrange its future limbs. To ensure that the adult will develop an open, spreading canopy, select a sequence of vigorous branches that reach out from the trunk in every direction. Look for branches that emerge at a broad angle, since they are less likely to split off in a future blizzard or gale. Make sure, too, that these future limbs are properly spaced along the trunk.

The rule of thumb, according to Edward Gilman, of the University of Florida, a leading expert on tree training, is that the distance between such principal limbs should equal 3 percent of the tree's adult height. So, the branches on a little maple that will someday soar to 50 feet should emerge at intervals of 18 inches. Cut back the rest of the horizontal branches just as you did the trunk runner-up; completing the amputations should wait until next fall, since pruning off more than half a tree's foliage in one session will traumatize it.

Marty insists that the surest way to avoid over-pruning is abstinence—when his trees need training, he calls Tom. He's the one with the sharp knife, isn't he?

—TOM CHRISTOPHER AND MARTY ASHER

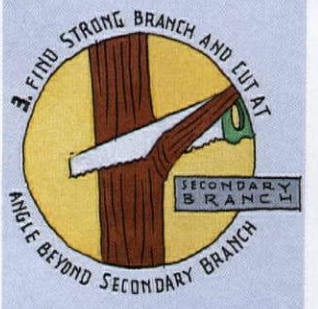
THE GAME PLAN



1) When pruning off a branch, cut just outside the "collar," the raised area encircling the branch's base. A cut of this kind is naturally rot-resistant.



2) To prune back to a bud, find one that faces outward, away from the trunk. Make your cut at a slight angle, 1/4 inch above the bud. Take care: too close a cut may kill the bud.



3) When pruning back to a twig or secondary branch, find one that's strong and healthy. Then make your cut at a slight angle, just beyond the secondary branch, taking care not to injure its collar.

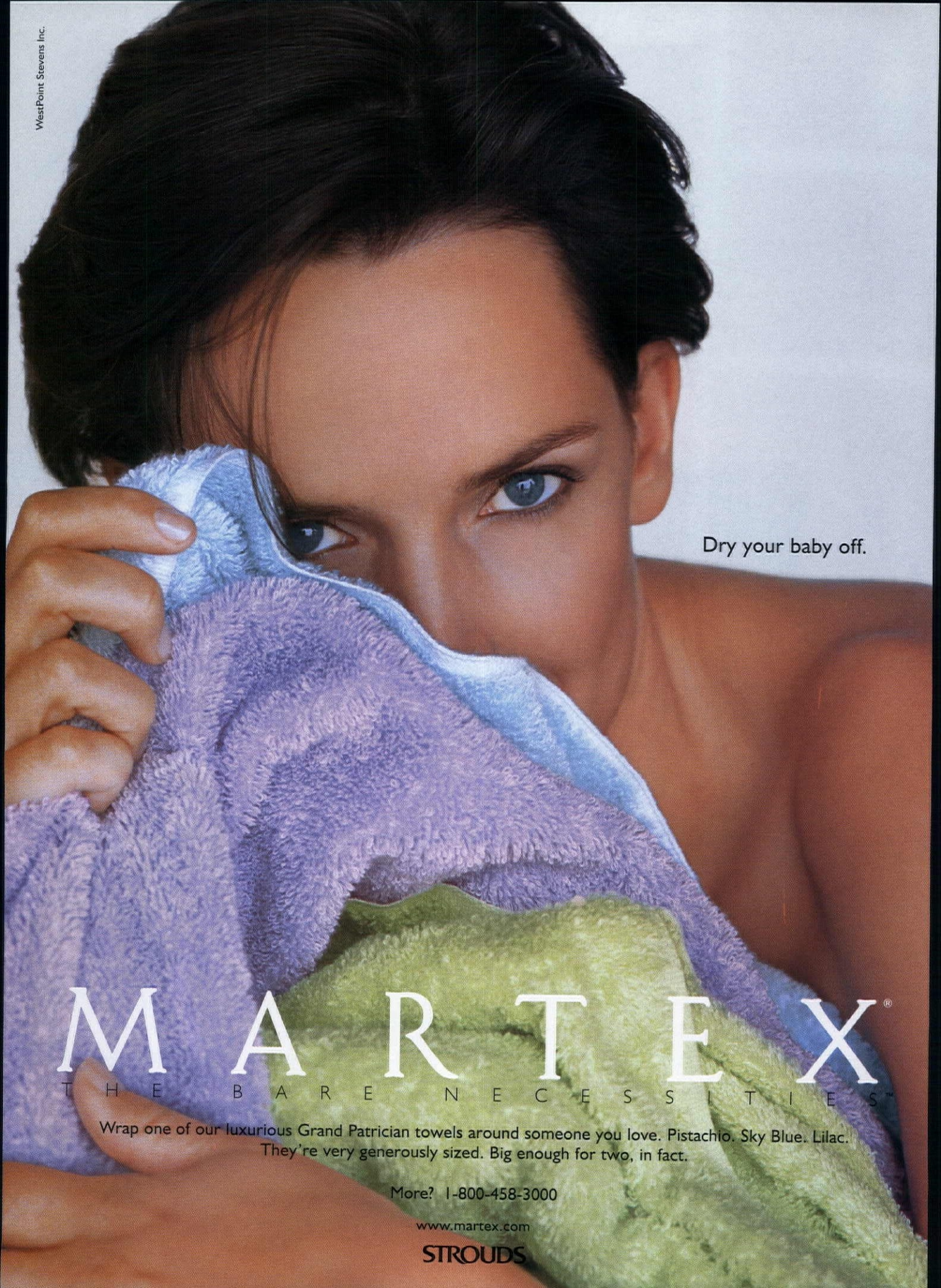
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BESPOKE SEATING The faux mahogany George III armchair, is by Joe Niermann. Cover it with Cumberland worsted-wool in cabernet. Both, Niermann Weeks Company Inc., NYC.

PHOTOGRAPHED AT ALEXIS CUSTOM TAILORS AND SHIRTMAKERS. SOURCES, SEE BACK OF BOOK

tailor-made

Cable knits and Harris Tweed, oxford cloth and Italian **suit wools**: You might think you're in the **men's department**, but check again. Haberdashery is taking over **the home**. Your bed can look like a **khaki suit**, your library as cozy as a pair of worn cords. It's time to get in touch with your **masculine side**.

PHOTOGRAPHS BY MINH & WASS PRODUCED BY NEWELL TURNER



SUDDENLY, SAVILLE ROW IS TURNING OUT more than suits: it's dressing up furniture suites. The house of haberdashery is one that Ralph Lauren built, with a home collection inspired from the start by tailored menswear. Now Ralph has company. In furniture, there are Alexander

MAN OH MAN **Halstead linen bed upholstery; Winthrop Fairisle shams, $275 each; Danforth and Jean Michel Stripe pillowcases ($158/pair and $75/pair), all Ralph Lauren Home Collection, NYC. 212-642-8700. Khaki Collection sheets, $52.50 each, Calvin Klein Home. 800-294-7978. Noah Plaid duvet, $250, Portico New York, NYC. 212-228-6980. Marseilles bed, $7,575, Ralph Lauren Furniture Collection. 800-467-3399. Ottoman, Simple Furniture Concepts, from Pranich & Associates, NYC. Lamp, $660, from the Room catalogue. 888-420-7666. Table, $13,160, Mulholland Brothers's American Alligator, Eric Brand Furniture, San Francisco. Sisal Wool carpet, Karastan. 800-234-1120. Shirt, Brooks Brothers. 800-274-1816.**

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Salvatore Ferragamo

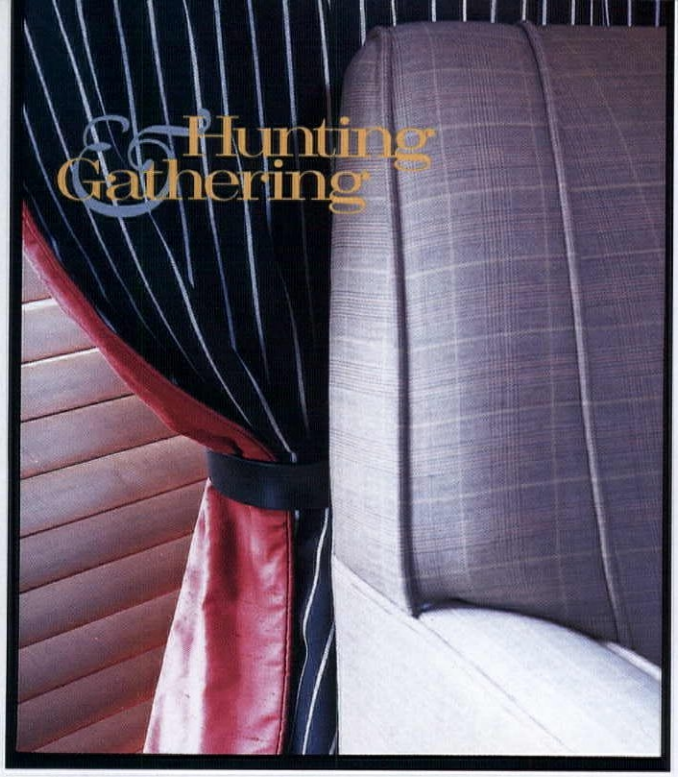


POUR FEMME

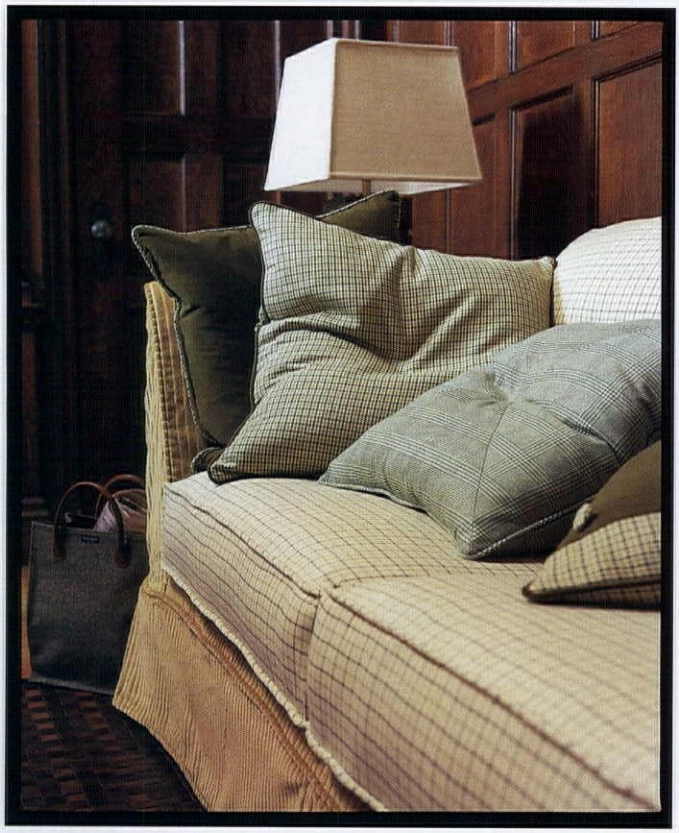
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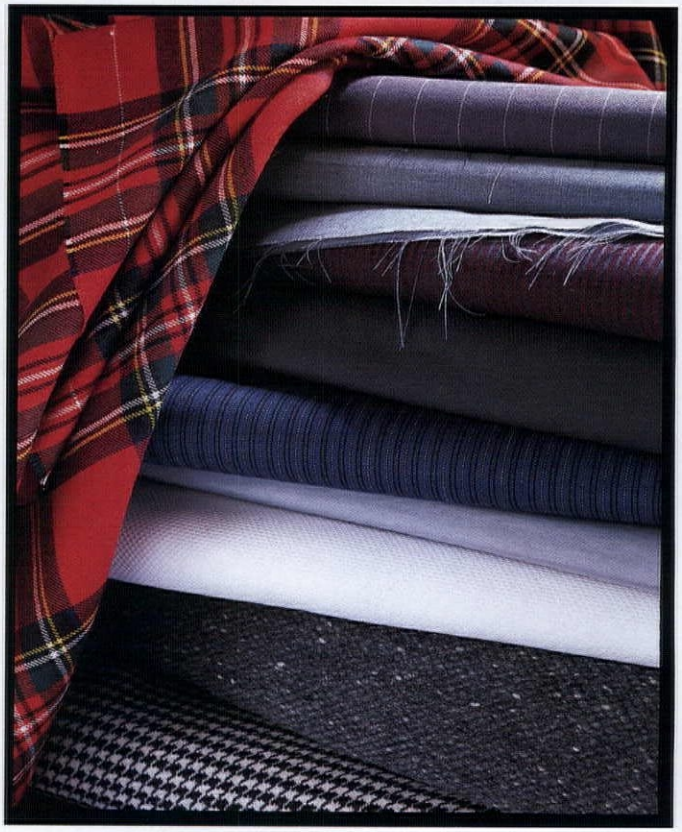
Available at Salvatore Ferragamo boutiques, Saks Fifth Avenue, Nordstrom.

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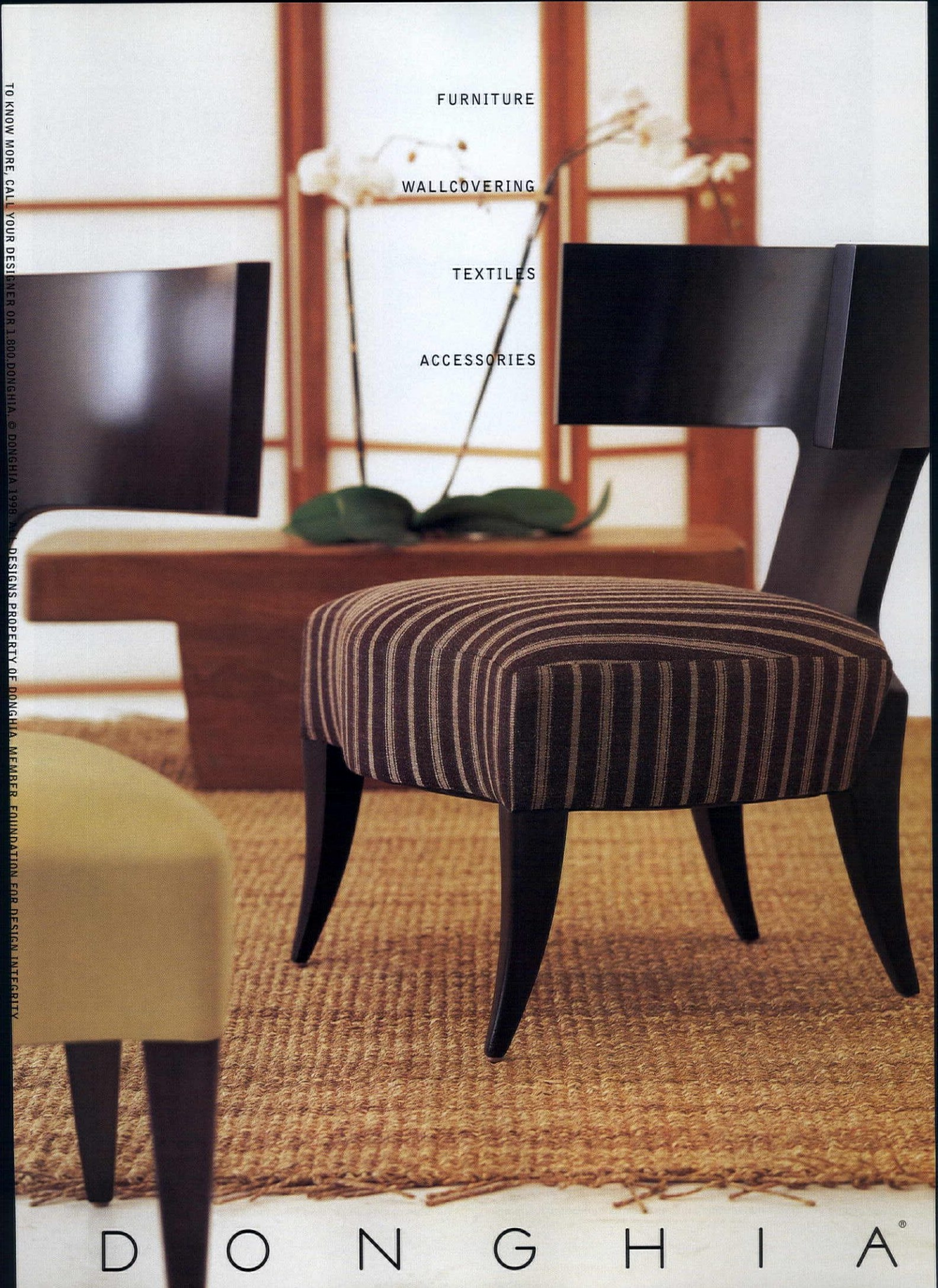




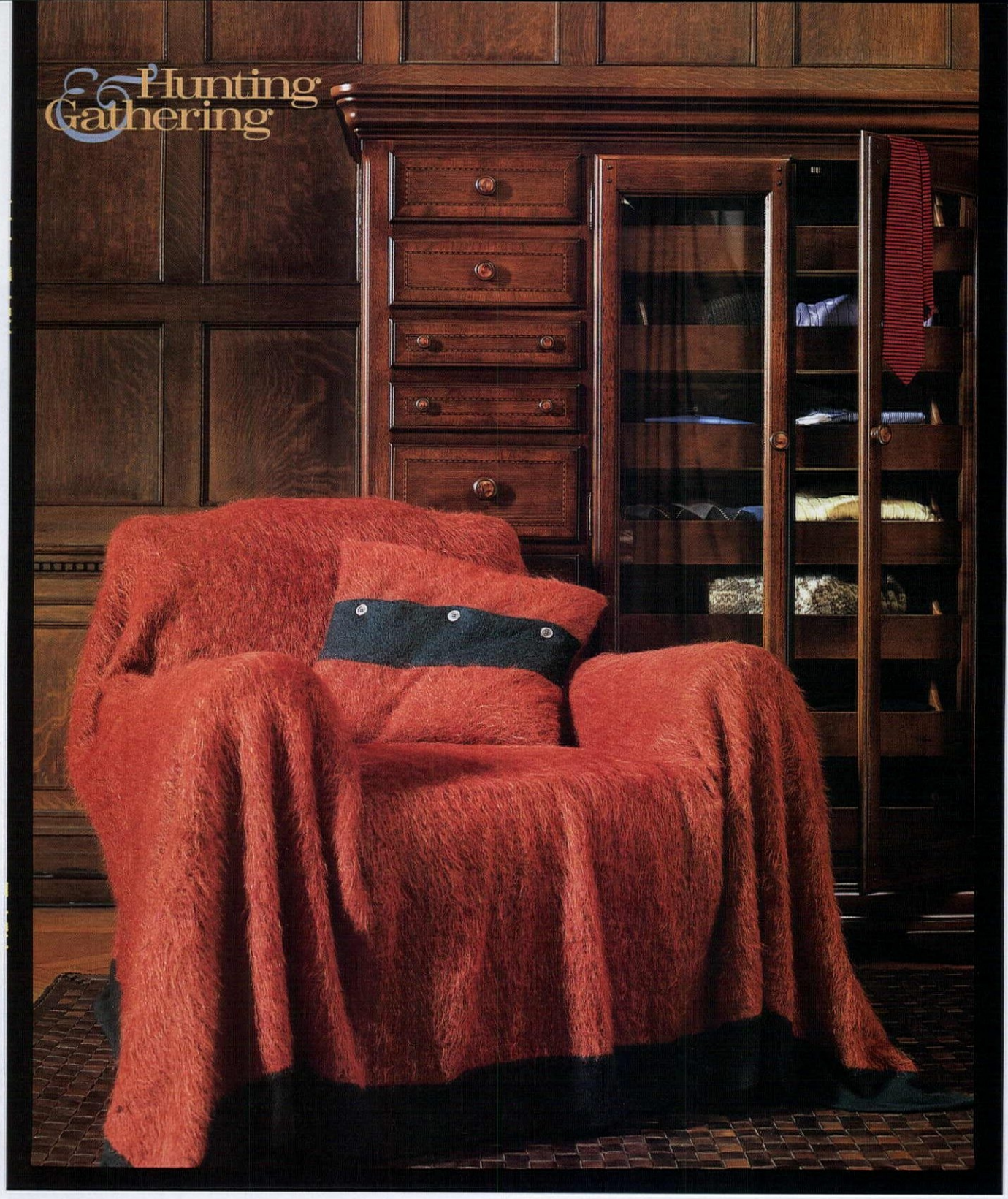




WELL SUITED **Top left: Curtains in Pin Stripe wool, lined in Abracadabra silk in Pomegranate, both from Donghia. The Josephine bergère, $2,310, is covered in Cambridge cashmere by Loro Piana. Chair, Todd Hase Furniture Inc., NYC. 212-334-3568. Blinds, $183, Smith + Noble. 800-765-7776. Top right: Navy velvet sofa, $1,799, Horchow Home catalogue. 800-456-7000. Cable-knit pillow, $165, Tommy Hilfiger. 800-237-0658. Blue pillow, in Index, by G.P. & J. Baker through Lee Jofa, with Cumberland trim, Niermann Weeks. Michel chair, $2,550, in Evita alpaca wool, Portico Home, NYC. 212-941-7800. Suit jacket, Brooks Brothers. Above left: Dakota loveseat, $1,099, with corduroy slipcover, $425, Pottery Barn. 800-922-5507. Sofa cushions in Tattersall from Sanderson. Throw pillows, from left: corduroy, from Bespoke Collection by Niermann Weeks; Suiting Check, Sanderson; and Glen Check, Jane Churchill through Cowtan & Tout. Ingrid bag, $245, Kate Spade through Barneys New York. 212-826-8900. Above right, from top: Royal fabric, Old World Weavers; Loco, G.P. & J. Baker; Cumberland in charcoal, Niermann Weeks; Bentley wool, Larsen through Cowtan & Tout; Walden, Lee Jofa; Echo and Mica, G.P. & J. Baker; Pique Snow, Summer Hill; Woolly, Donghia; Addison, Ralph Lauren Home Collection. Curtains, cushions, and assorted pillows throughout sewn by D & F Workroom, NYC 212-352-0160.**



TO KNOW MORE, CALL YOUR DESIGNER OR 1.800.DONGHIA. © DONGHIA 1998. ALL DESIGNS PROPERTY OF DONGHIA. MEMBER FOUNDATION FOR DESIGN INTEGRITY.



Julian's drawer chests just like the ones his father had in his North Carolina haberdashery store. There are pinstriped fabrics by Donghia and suiting checks by Sanderson. For the bed, Calvin Klein has a new Khaki Sheet Collection. And from Ralph: pillowcases with French cuffs.

HAIRY CHEST **For a warm and fuzzy feeling, drape a chair (here the Jackson leather chair, made in California, and available from Portico Home, 888-759-5616) with a throw and pillow that look like your grandfather's sweater. Made in Italy, the mohair pillow, about $260, and armchair throw, about $800, were designed by Debora Sinibaldi. Both can be purchased through NJAL srl, Milan, Italy. 39-2-70-10-11-58. Alexander Julian's Haberdasher chest was inspired by his father's haberdashery shop. It is available through Universal Furniture. 800-776-7986. The woven-leather rug in brown and burgundy is $1,650 and can be ordered from the Room catalogue. All shirts, sweaters, and ties, from Brooks Brothers.**

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2000
Collection

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INNER STRENGTH

what's news

Fashion designers are coming home. Presenting: the best of their collections



1. BE RIBBONED A fabric made of woven ribbons is available through VV Rouleaux, London, England. 44-171-730-3125.

2. HAIR RAISING These shaggy Goat cushions in red and black, $790 each, are the latest in Tom Ford's home collection for Gucci. 800-388-6785.

3. CONNECT THE DOTS This glass bowl, $650, is from Espace Catherine, a new Manhattan store devoted to style in fashion and the home. 212-695-1208.

4. CRYSTAL VISION Fashion designer John Rocha has a new line of crystal, including this Imprint vase, $275, for Waterford. 800-677-7860.

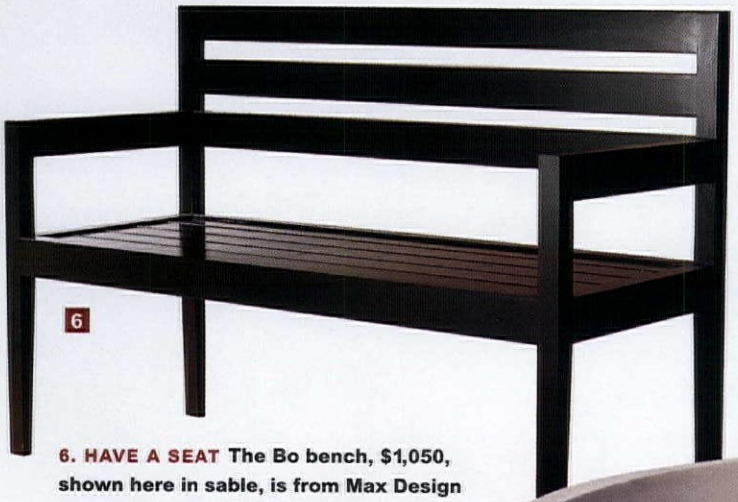
5. CRISSCROSS Fashion maven Richard Mishaan is now designing for the home. His Somoa armchair and ottoman, $3,100 for the set, is in wenge wood and woven leather. They are available from the Richard Mishaan Furniture Collection, NYC. 212-265-5588.

1, 2, 3, 4 BY DARRYL PATTERSON. PRODUCED BY BROOKE STODDARD. SOURCES, SEE BACK OF BOOK



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6. HAVE A SEAT The Bo bench, $1,050, shown here in sable, is from Max Design Inc., Richmond, CA. 510-233-9543.

7. OBI ONE A collection of pillows is reminiscent of Japanese kimonos. From left: Parlor pillow, $30, Traditional square pillow, $36, and Hamilton Luggage Stripe sham, $70, all from the Nautica Home Collection. 800-753-7430.

8. SHADE OF GRAY The concrete-colored Terrastone bowl, $200, is from Calvin Klein, NYC. 212-292-9000.

9. TOP SERVICE Salad set, $18, and bread knife, $20, Banana Republic. 888-BR-STYLE.

10. HARMONIZING Kenzo's Harmonie fabrics for Lelièvre are available through Old World Weavers, NYC.

11. RIM SHOT Landon Platinum goblet, wineglass, and Continental champagne flute are $45 each. Ralph Lauren Home Collection, NYC. 212-642-8700.





7, 8, 9, 10, 11 BY DARRYL PATTERSON. PRODUCED BY BROOKE STODDARD. SOURCES, SEE BACK OF BOOK

Stylishly...C&T

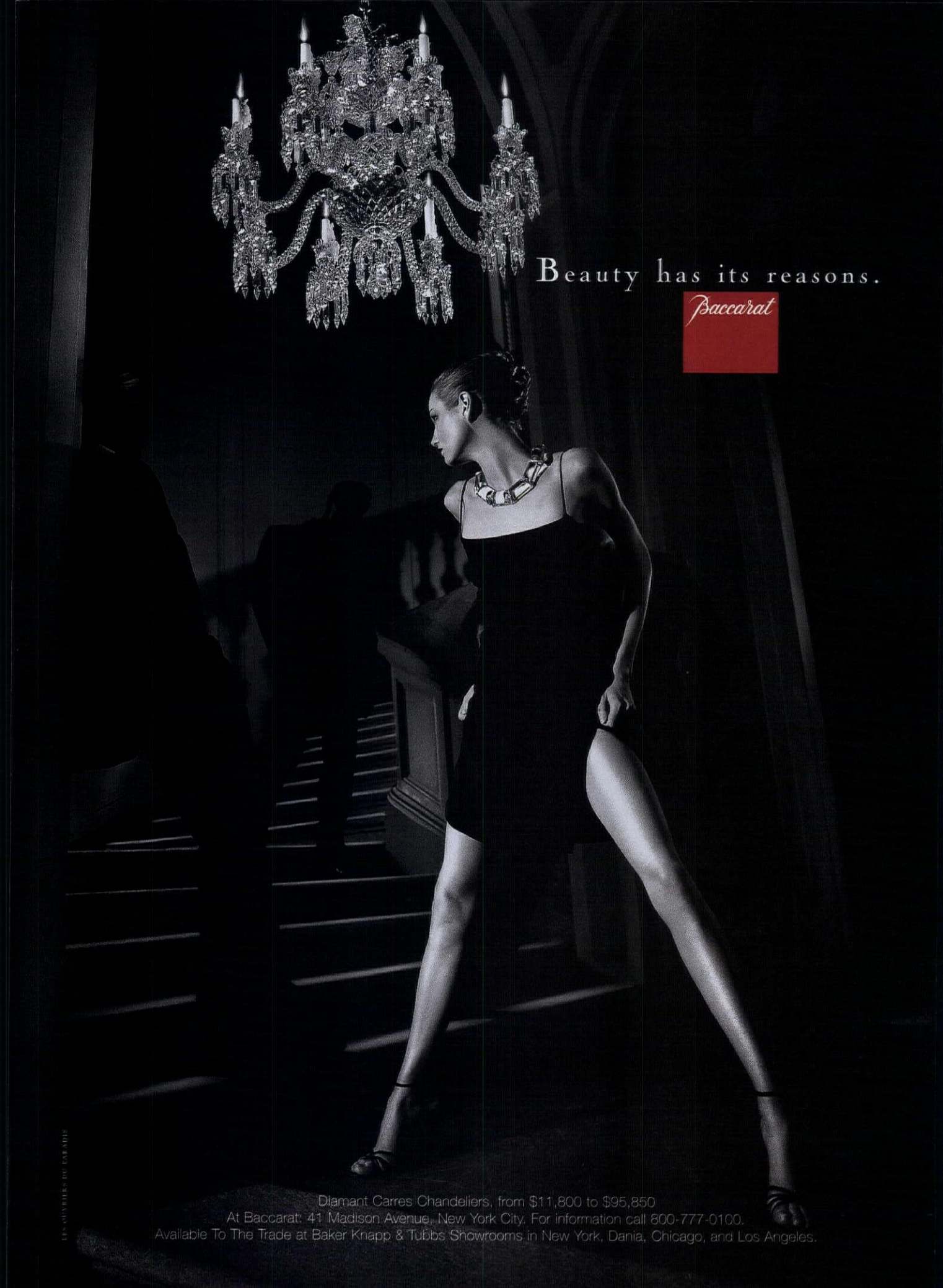


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Object Lesson



FRINGE OF FASHION
Brunschwig & Fils's Cecilia tieback is as intricate as a couture ball gown. Made in France, it is available in several colorways, including the rust, gold, and cream shown here.

passementerie

The French-derived term for **decorative trimmings** has its roots in fashion: the ancient Egyptians used **tassels** and tiebacks to keep their royal robes secure. So it's not surprising that today fringe is back in **vogue**. Just as accessories can **make the outfit**, adding little bits of trim can give a **stylish touch** to any room.

WRITTEN BY INGRID ABRAMOVITCH PHOTOGRAPHS BY VICTOR SCHRAGER

PRODUCED BY BROOKE STODDARD

fringe benefits

Wasn't it just yesterday that passementerie was passé? After a glut of gimp in the 1980s, tassels were out and trimmings were reduced to a minimum. Yet here comes Madonna in her new video, *Drowned World/Substitute for Love,* striking a Princess Diana pose on a set accessorized with lavender lampshades dripping with turquoise-bead fringe. And at the newly redesigned Mirabelle, a swanky London restaurant, diners pass through an eight-foot curtain made of glass and passementerie thread beads.

The man responsible for both trimmings—Mirabelle's and Madonna's—is Irishman David Collins, a London-based designer who calls himself a decorative minimalist and who often jazzes up his spare designs with fringe. "It's not quite gilding the lily, but accessorizing it," Collins says of his penchant for passementerie. "It's very fashion-driven."

Taking their lead from the fashion crowd, whose Dolce & Gabbana frocks are embellished with borders and bows, interior designers are dressing up draperies and furniture with rosettes, key tassels, and braid. It helps, of course, that passementerie hasn't looked this absolutely fabulous since the Victorian age. The range is enormous, from Larry Laslo's new collection of cords and tassels for Kravet in fabrics such as chenille and metallic sheers to the glamorous new tiebacks at Houlès and the beaded and feathered trimmings at VV Rouleaux, a London shop frequented both by fashion and home designers. And just as vintage clothing is hot, so are vintage trims: New York designers Stephen Sills and Charlotte Moss say they are constantly on the lookout for these at flea markets to use on smaller projects.

The fashion connection is especially evident at the Tassel Gallery, a London store featuring the creations of young

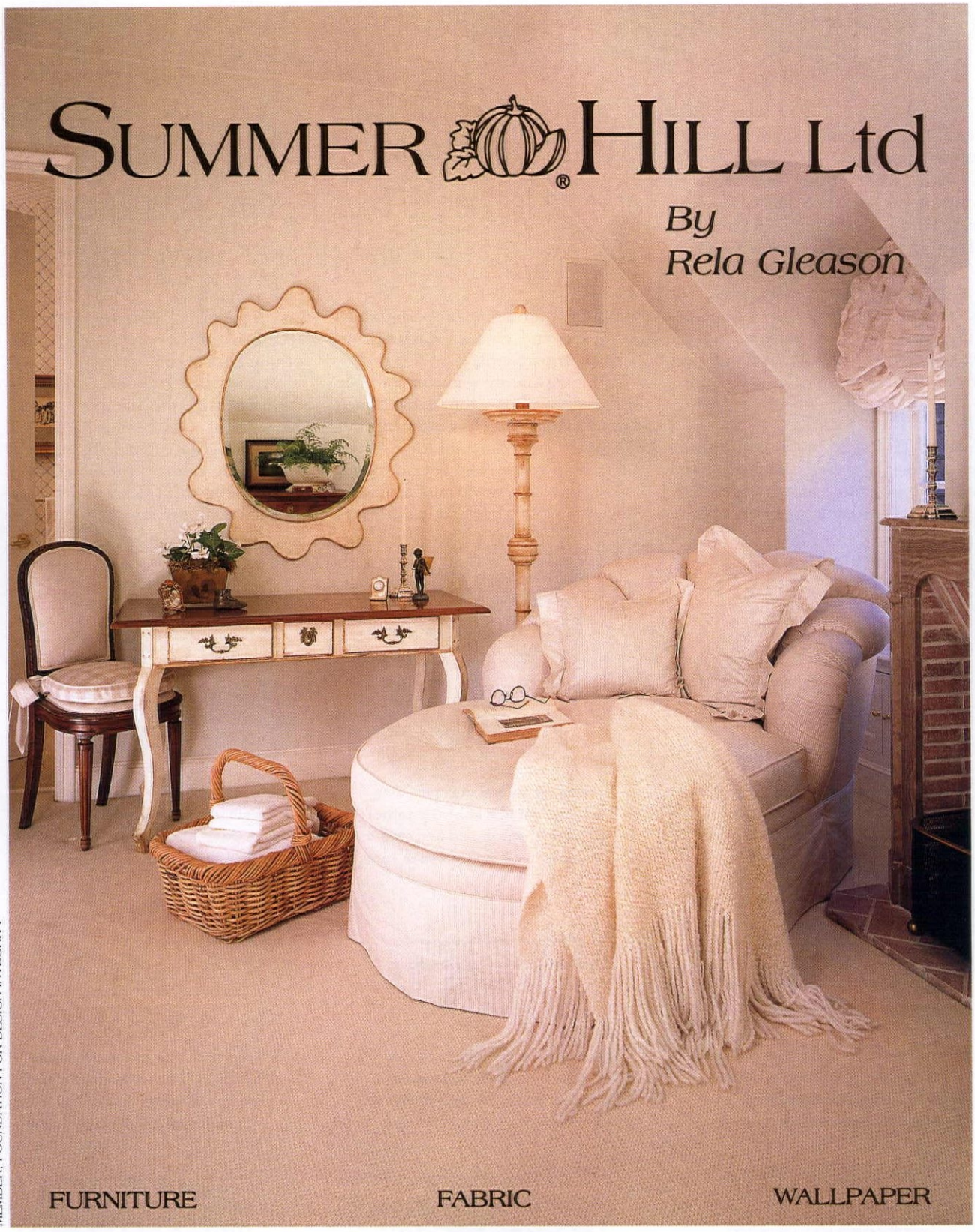
"I love caterpillar fringe. It hasn't been used in ages"

—NICHOLAS HASLAM, interior designer, London



FROG PRINCE **The bows on these tassels by Suzanne Houlès are an example of frogs, a trim in which vellum, cord, or wire is covered with silk and formed into loops. Called Toinette (a nod to Molière?), these viscose tassels come in dozens of colors—all with names that will have a delicious appeal for any lover of French literature— including those shown here. From left: De Musset, De Segur, and Ronsard.**

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designer Christina Ojo. Her new line of trimmings, A Girl's Best Friend, includes scarlet tassels studded with rhinestones and encircled with miniature tiaras. "I'm inspired by the things I see girls wearing at parties," Ojo says.

London designer Nicholas Haslam says he uses Ojo's trims like jewelry for the home. For instance, he had her create a tassel—a cluster of crystals on silver cord—to hang, like a drop earring, from a chandelier.

fashionable edge

Lately, fashion seems to be inspiring passementerie fabrics, too: linen and hemp in natural shades are especially popular. "I'm using a lot of natural trimmings, around panels on walls, as borders and gimps," Haslam says. "It's the Armani look."

Trimmings never went out of style with traditionalists—they just trimmed down. "I think there is a movement to pull back and refine interiors," says Ralph Harvard, a New York designer known for his renovations of classic Americana. "But I certainly don't feel this means plain. We never send out a piece of furniture or set of curtains without trim of some sort."

Harvard often uses double tassels to add visual interest to a simple ring-and-pole curtain. On a lampshade, he'll apply a subtle edge (gimp, for instance) in the same color as the fabric. And when curtains are made of an airy material such as unlined silk, he sometimes

"We'll combine soft trim with tacks, or even leather, to keep it from being fussy"

—RALPH HARVARD, interior designer, NYC

Terms of the trade



FLAT GIMP

Woven bands as much as half an inch wide. The most common style is the flat gimp, which is used to cover upholstery tacks on furniture.



TASSEL TIEBACKS

Hanging ornaments consisting of a head and a skirt. To gather draperies, one or two tassels are attached to a looped cord or rope.



FROG

Trim made of wrapped vellum, cord, or silk-covered wire formed into loops. Attached to a tassel, it can be an accessory to a frame.



ROSETTE

A round trim shaped like a rose, placed at the corners of pillows, at the highest curve of a swag, and in the center of each end of a bolster.



ROPE

Thick cords made of plied yarns that have been twisted together. They sometimes serve as a railing on the wall beside a flight of stairs.



JACQUARD BORDER

Woven on a Jacquard loom, these flat textiles (21/2 to 6 inches wide) are used on upholstery skirts, blanket edges, and draperies.



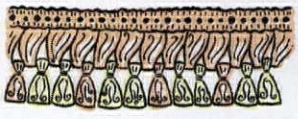
FRINGE

Bullion fringe, above, has a skirt of plain or crepe twisted cords. Another kind, caterpillar fringe, is shaped like a tube.



GALLOON

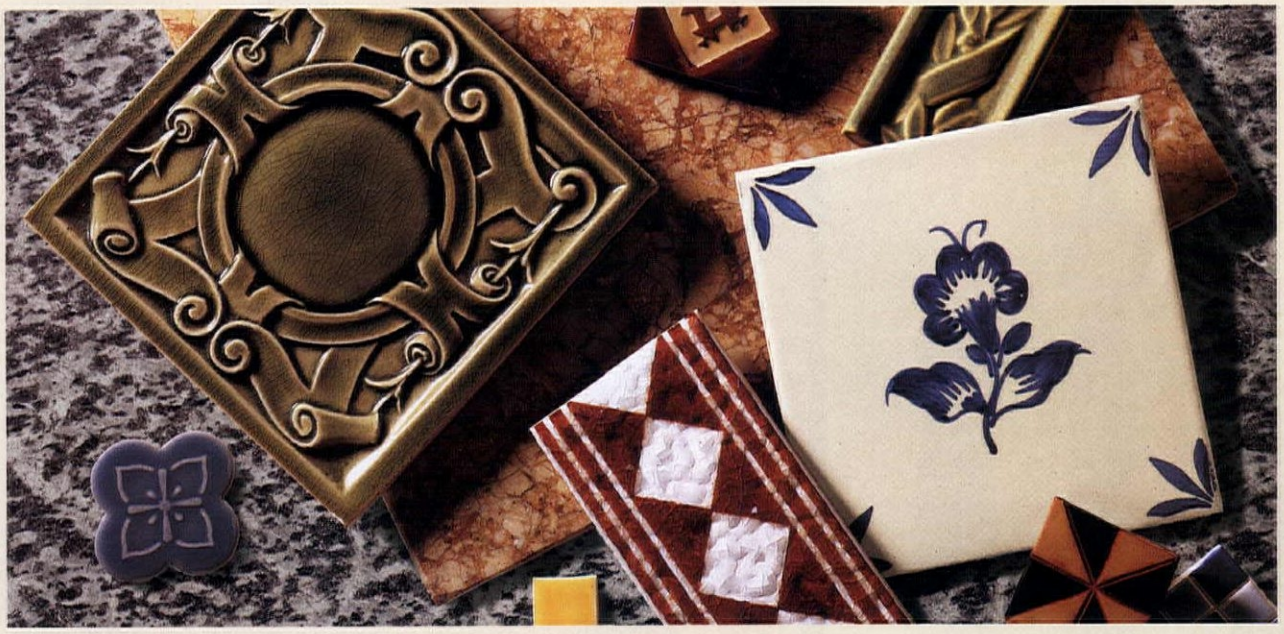
Also known as flat braid, a patterned textile with cut, looped, scalloped, or straight edges. Covers tacks or nails and edges drapery.



TASSEL FRINGE

A looped fringe to which tassels are attached. Applied at the edges of drapery or cushions and to table skirts, cornices, and swags.

ILLUSTRATIONS BY MELINDA BECK FROM THE "SCALAMANDRE GUIDE TO PASSEMENTERIE"



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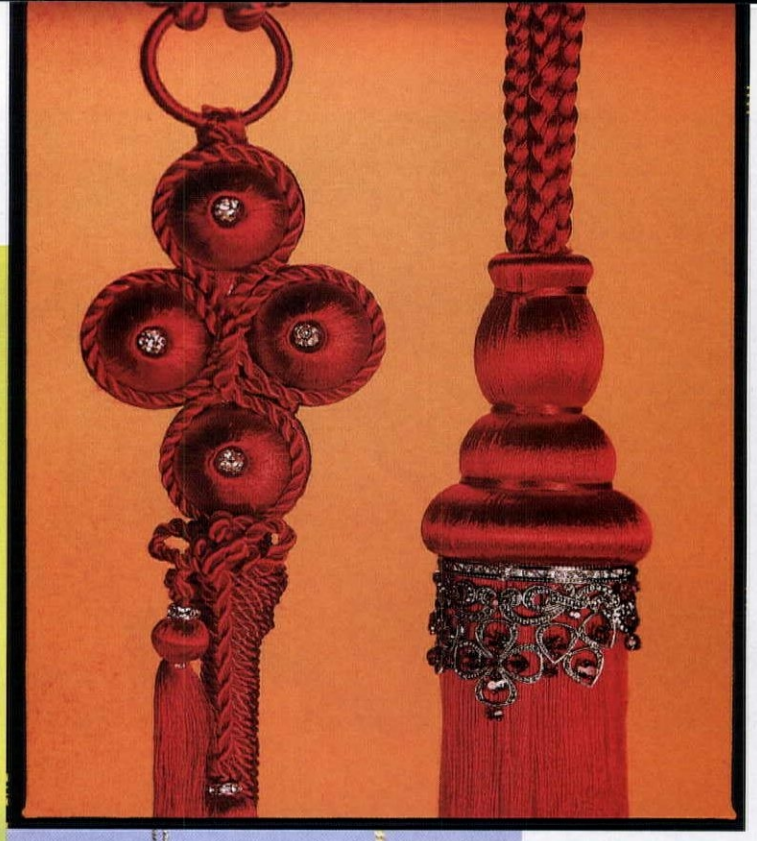
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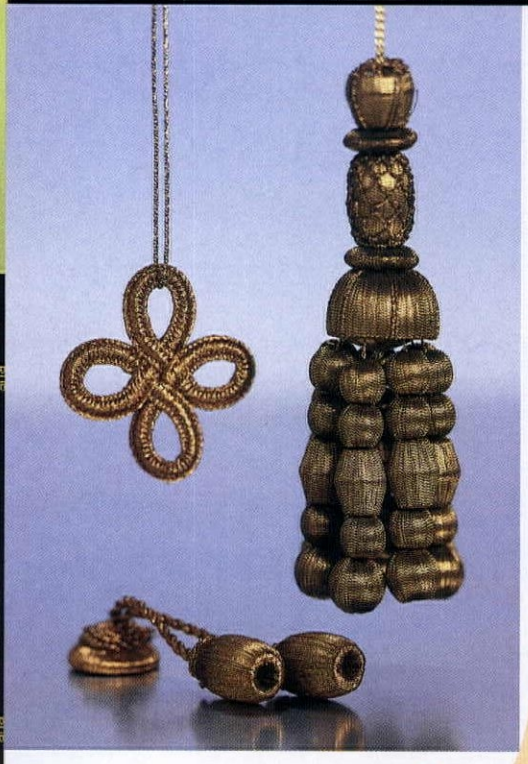
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Object Lesson







TASSEL TRENDS
The new passementerie reflects the latest runway styles. Use it as jewelry for the home. Top left: Beaded tassels in turquoise, light blue, and green from VV Rouleaux, London. 44-171-730-3125. Top right: Christina Ojo's Girl's Best Friend collection includes Ufuoma's Diamonds, left, and Vivienne's Tiara. Both available through Decorative Trimmings by Christina Ojo, London. 44-171-625-6334. Far left: The Black Feather Coque fringe from London's VV Rouleaux. Left: Antique gold metal thread tassels include a frog, a key tassel, and a rosette. Made in Spain, they are from Scalamandré, NYC.



adds a heavy bullion fringe. "It keeps them from flying away, both visually and physically," Harvard says.

"It's about **peering** through things. Passementerie diffuses light"

—DAVID COLLINS, interior designer, London

trim doctor

No one could be more pleased that trimmings are fashionable again than Edward A. Goodman, who oversees the passementerie department at Scalamandré. Since the 1920s, the New York firm has produced some of the world's most exquisite silk trimmings in its mill in Long Island City. For 17 years, Goodman has trained Scalamandré's artisans, teaching them techniques that date back to the seventeenth and eighteenth centuries, such as how to twist the cords for a bullion fringe on a wheel invented by

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Object Lesson



BALLROOM GLITZ Top, from left: Applause tassel in green and red/pink is from Brunschwig & Fils. Scalamandré's Double tassel bullion tieback. Palatial tassel by G. J. Turner & Co., from Classic Revivals, Inc., Boston. Below: Oleandre tassel, Brunschwig & Fils.

Leonardo da Vinci, and how to loop silk so that it drapes like falling water (hence its name, waterfall fringe).

Goodman, who brings a sense of humor to the often genteel universe of fringe and galloons, has such specialized knowledge that he is often forced to make emergency house calls. "I have two open-heart surgery cases every week," he jokes. "You know, they're having a party and can't have it without the fringe."

But while he ministers to many a Park Avenue parlor, Goodman is also responsible for the trim at some of the country's most high-profile historic mansions, from the Breakers in Newport, Rhode Island, to the Iolani Palace in Honolulu. Several examples are on display at Scalamandré's New York showroom, including a tassel from the Old Merchant's House in New York, which is so lavishly made that even the wooden mold concealed under the elaborate fringe is given a silk sheathing. "It's like wearing fancy underwear," Goodman says of the hidden detail.

Goodman's fascination with passementerie began when he was a child and overheard his parents discussing the trimming for their bedspread. "Thirty-five dollars a yard?" he remembers his father asking. Now the son sells fringe that costs up to $1,200 a yard. It's ironic, Goodman notes, since trimmings were often used to save money. "People used to wipe their shoe polish on the fringe," he says, "and it was cheaper to reverse the fringe than buy new furniture."

Three years ago, he helped to create a

"I like to use **hemp tiebacks**. They feel natural and contrast well with silk"

—EVE ROBINSON, interior designer, NYC

Tassel advice? Try Ms. Passementerie

You want an elaborate silk chandelier tassel, but don't want to run in to the same one at the neighbors? The solution: design your own. Until recently that would not have been easy, since a single tassel or tieback can contain a dizzying number of elements. Now Scalamandré has come out with a tassel design kit, Ms. Passementerie, available through interior designers, that demystifies even the most over-the-top tieback. The tassel's head takes its shape from one of four wooden molds in the kit. Select your cord style, add a mixed tassel skirt, and a blocked tassel overskirt, then wrap ruff banding at the top. Voilà: a tieback to die for, which Scalamandré can then produce in almost any colorway. Says Edward A. Goodman, who developed the kit: "It's an exercise in creativity."

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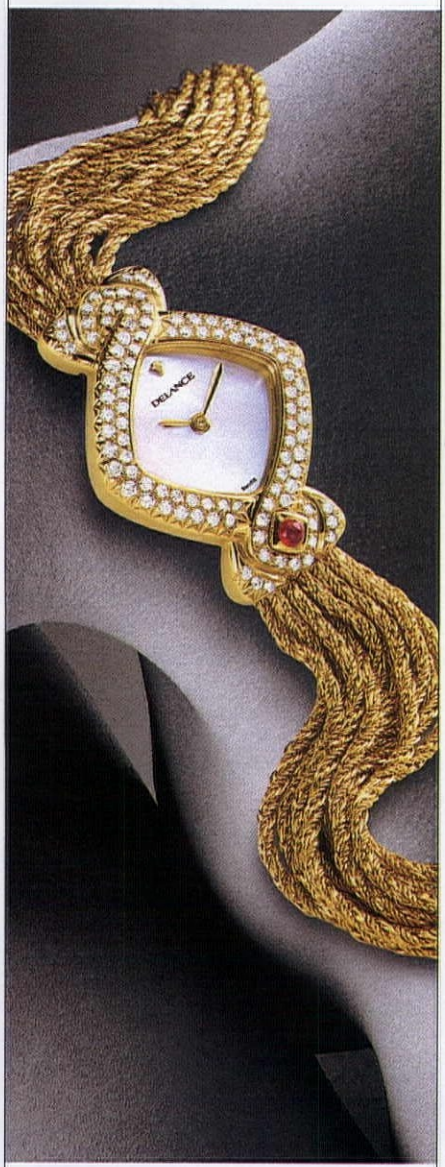
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Object Lesson



EASTERN EDGE Made in China, Scalamandré's chinoiserie-inspired Duchessa collection incorporates jade trinkets into its mulberry silk trimmings. The line includes a wood-mold fringe with jade roosters and a key tassel with a jade turtle, far left; a jade turtle rosette, top; a rosette with a hanging jade pendant, left.

new set of trimmings for the Blue Room in the White House. According to Betty Monkman, the White House curator, Hillary Rodham Clinton chose the trimmings with the help of a committee that included the late Mark Hampton and Kaki Hockersmith, a Little Rock, Arkansas, designer. At the White House, Monkman says, trimmings are chosen to correspond to the period of furnishings in a given room. Since the Blue Room contains French objects dating from about 1820, the designers chose Empire-style passementerie, including wood-mold fringe, which was introduced in France in the early nineteenth century. For inspiration, the designers looked for cues in the room and found one in the wallpaper: a floral arabesque that inspired the style of the galloons (or flat braid) used on draperies.

While few spaces rival the Blue Room, the technique of echoing a shape or color in a decor is one way to integrate trimmings into an overall design. Passementerie is usually at its best when it is not only decorative but quietly functional. Gimp hides tacks and staples on walls and furniture upholstery, while tiebacks hold drapery in place. "With throw pillows, the seaming and zippers often need some camouflage," says Michael Scanlon, a Boston interior designer, "and the edge definition is as important as a frame is to a painting."

Back in London, designer Collins recently draped a 14-foot curtain in his new office and trimmed it with 6 feet of tie-dyed passementerie. Like many of his colleagues these days, he is gleefully living life on the fringe.



PRETTY IN PURPLE The Larry Laslo Collection for Kravet Trimmings has everything: a loop fringe, tassels and cords, and high-fashion materials such as organdy, chenille, and metallic thread. The line is available in many colors, including celadon, sage, gray, and copper, from Kravet, Bethpage, NY. Sources, see back of book.



Swirls parchment



Check Border moss



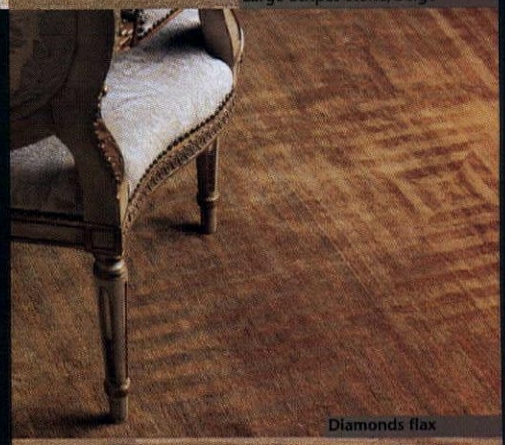
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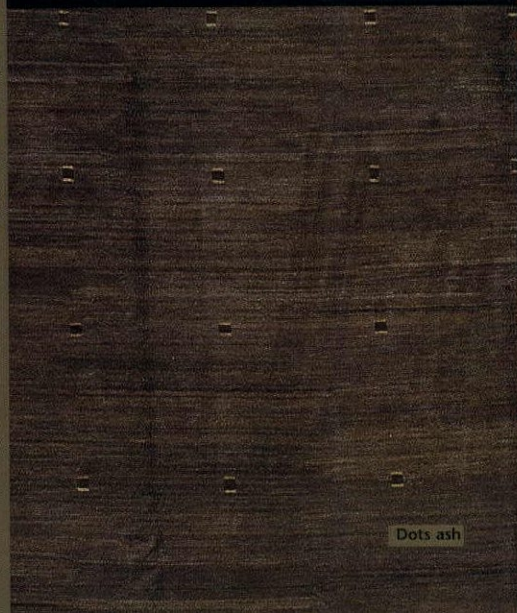
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Prêt-à-Porthole

In a stylized 1933 St. Tropez building designed to resemble a ship, couturier and luggage-maker Alviero Martini catches a lull

BY WENDY MOONAN





ONE WAY or another, it seems, Alviero Martini is always on the go. Each year, the indefatigable Italian fashion designer puts together ready-to-wear and sportswear collections for both men and women, creates perfumes, linens, bone-china patterns, shoes, watches, ties, scarves, and belts. That's in addition to overseeing production of his best-selling luggage collection, Alviero Martini Prima Classe.

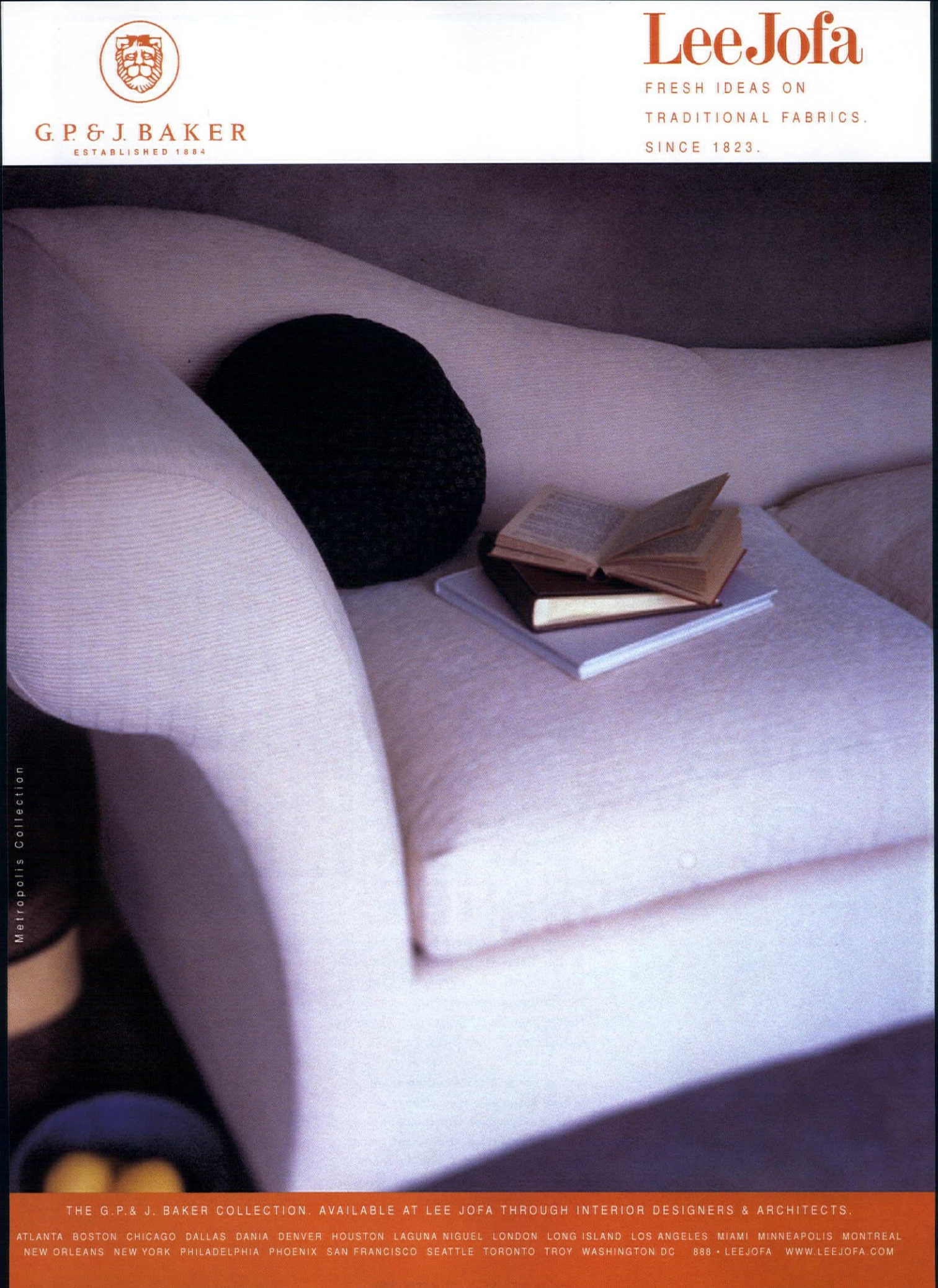
Mobility is even a theme in Martini's domestic life. The 1933 moderne building in St. Tropez, where Martini purchased an apartment in 1990, bears a marked resemblance to an ocean liner—sleek lines, white metal railings, and porthole and ribbon windows. Conceived as a residential luxury hotel, the building was designed by Georges Henri Pingussom, an associate of Le Corbusier's, and was planned for a site overlooking one of the piers on the St. Tropez waterfront. However, Martini explains, town residents were so disturbed by the building's incongruous modernity that they pressured the mayor to revoke the construction permit. Eventually, Pingussom built the hotel away from the port, on a hill with sweeping views of the coast. "French people still don't like it," Martini says. "Even after sixty-five years, they still think the building is too modern."

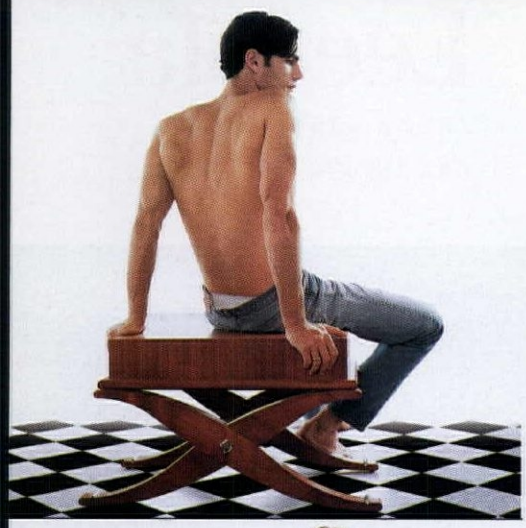
Resistance to novelty is an attitude that Martini finds hard to understand. After all, his livelihood is based on the human thirst for change. Now 47, he began his career at age 20, designing costumes for the Italian stage, as well as sweaters and printed textiles for both fashion and home decorating companies. His success in the past nine years, however, stems mainly from a single brainstorm. As Martini recalls, he noted that even in the depths of the recession in the late 1980s, none of his friends ever stopped traveling. They would forgo new clothes, restaurant dining, even visits to the theater, Martini says, before they would cancel a single trip. His future, he decided, was in luggage.

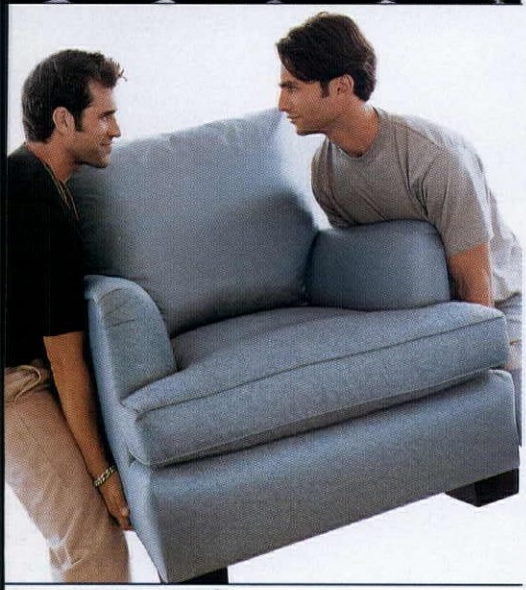
In 1989, Martini came across a faded parchment map of the world in a bookstore in Moscow, where he was busy decorating the Brazilian embassy. On the antique map, the names of countries and bodies of water were spelled out in an elegant, scrolling hand. Enchanted, Martini decided that year to adapt the map into a print that could be silk-screened on cotton canvas. The fabric—colored with pale tans, oranges, and greens—is printed by hand, using nine screens,

CRUISE LINES Martini designed his interior to do justice to the sleek 1933 moderne building: he centered retro-looking Bonacina modular sofas around an Art Deco sculpture in the salon. "I just couldn't do Provence style here," he says.

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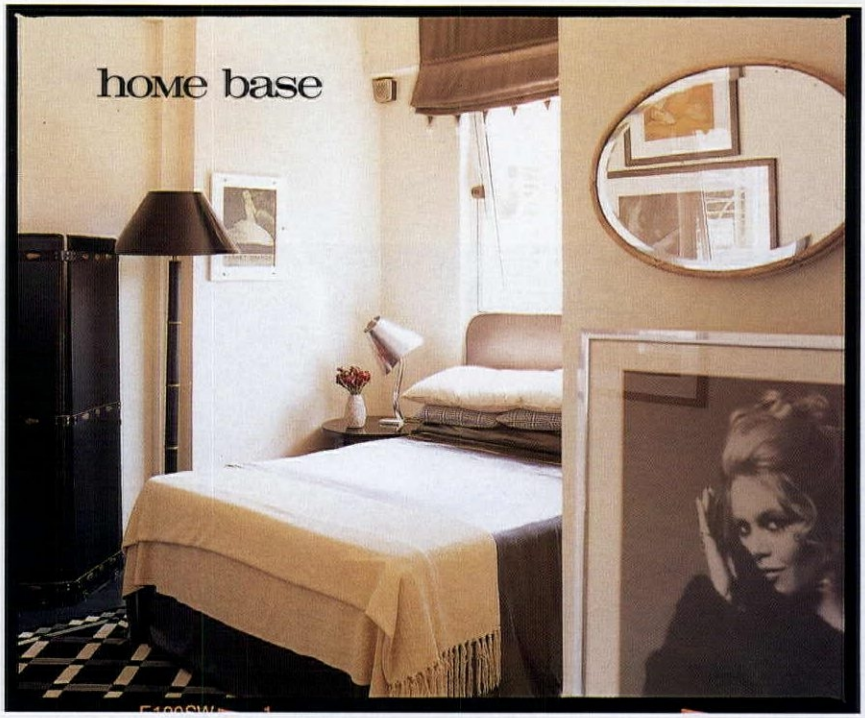
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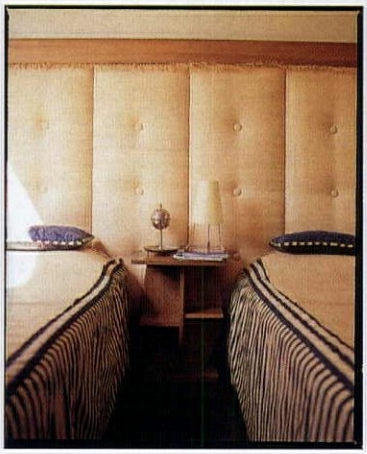
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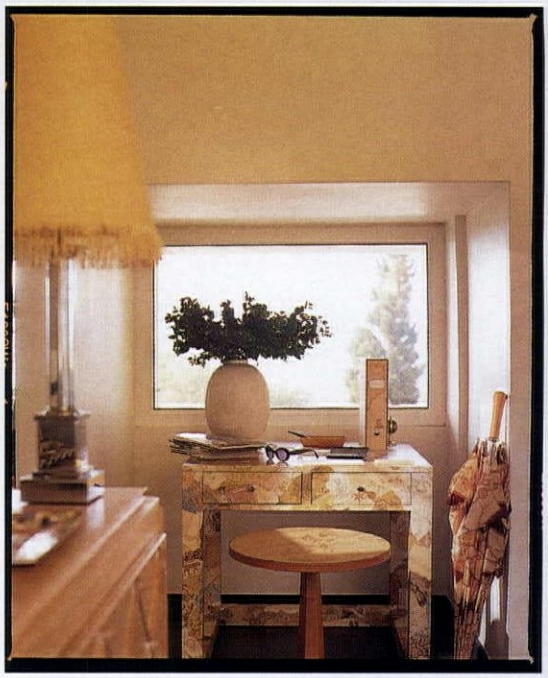
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then laminated and waterproofed. The process is time-consuming—Martini's company can produce only 5,000 linear meters of the printed canvas per week. But the result is distinctive and durable, with a look that is at once sophisticated and quaint. The map can be found on hundreds of pieces in the Prima Classe Collection, from key rings to handbags to steamer trunks. "The map appeals to everyone," Martini says, attempting to explain the success of the luggage line. "No matter where you live, the map looks like it could be from your country." Items from the collection are now sold at 20 Alviero Martini boutiques stretched across the world, from Hong Kong to Australia to Honolulu, as well as in department stores such as Bloomingdale's.

It's a sure bet that more than a few Prima Classe suitcases have been plopped down by weary visitors to the St. Tropez building where Martini lives. Celebrities are often spotted around the building, Martini says, and several apartments are occupied by members of the fashion crowd—designers, photographers, and stylists—the sort of chic folks the building's original owner must have

BAN LE SOLEIL For his bedroom, top, Martini designed a silvery shade with metal weights to go with the Deco rug and screen. A side table, above right, boasts Prima Classe paper. The guest room headboard, above left, is upholstered in raffia to match the covers.

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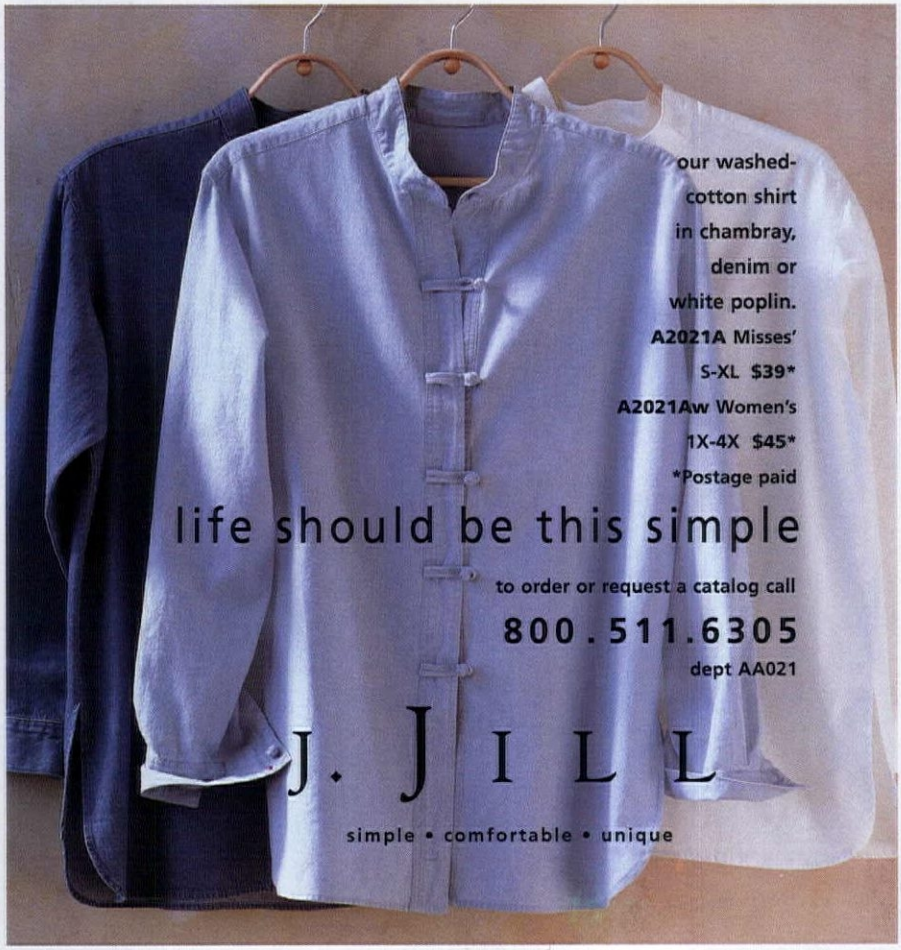
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dreamed of as his tenants. Alas, he was, the story goes, a gambler, who frequented the casinos up the coast in Monte Carlo, and eventually lost so much money he paid off his debts with hotel apartments. According to Martini, the high-rolling residents lived there quite happily until World War II broke out, and the military (first the French, and later the American) commandeered the building. As Martini tells it, "They controlled the coast from here."

NOW THAT THE coast is clear, residents like Martini feel the French government should designate the building a *monument classé*, giving it a landmark status that means it cannot be altered. Martini, who designed his apartment interior himself, gave his place a sympathetic 1930s feel. A bronze Art Deco sculpture of an African huntress, surrounded by a curved sectional Bonacina sofa, dominates the semicircular living room. The room also features an antique coffee table covered in parchment, silver metal Bonacina chairs, a console made from a light-colored African wood by an Italian designer, and a credenza from the 1930s found at a local antiques gallery, Bagheera.

The twin beds in the guest room are covered in striped raffia, and are backed by a wall-width, quilted-raffia headboard. Martini's own bedroom is highlighted by an elliptical mirror, a geometrically patterned Art Deco rug, and a black leather screen from the 1930s. Martini put porthole windows in the bedroom doors to imitate the exterior windows.

Martini's apartment has only two contemporary notes. In the first, he covered his two terraces—one for lounging, the other for dining—with freestanding cloth awnings. The second note is a framed black-and-white ad from the 1960s, showing Brigitte Bardot, St. Tropez icon, wrapped in Blackglama mink. Today, of course, Bardot is an animal-rights activist and a staunch opponent of fur. But as Martini would explain, the ad is a fitting comment on the many ways that people and times change. Just ask—if you can find him sitting still.



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Smart Deco

In a shared inspiration, both fashion and furnishings designers are looking to the styles of the 1920s

BY GREG CERIO

THE WORLDS of high fashion and home furnishings are rarely on the same wavelength—did miniskirts work with beanbag chairs? pouf dresses with post-modernism?—but this year both industries are buzzing with the styles of the 1920s. The new couture silhouette updates the look of the French *maître* of the era, Paul Poiret: long, loose, and luxurious, with a vampy flourish. On the home front, everyone from furniture- to fabric-designers has embraced sweeping geometries and rich textures reminiscent of work by early Art Deco masters like Jacques-Emilè Ruhlmann, Jean Dunand, and

(continued on page 92)



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TWENTIES-SOMETHING In this year's collections, a Chanel billowy coat and cloche (7) shows that the firm is looking to its past; while Hussein Chalayan offers a simple shape with a Deco geometric pattern (6). New fabrics from Kravet (1) would have looked at home in a Maurice Dufrène interior, and a Jacques Grange chair for John Widdicomb (2) recalls André Groult's bombé chairs. Larry Laslo's chaise for Bexley Heath (3) and a Todd Hase table with macassar ebony veneer (8) would fit right into the Ruhlmann interior at left. Lalique has issued a 1927 Jean Puiforcat tea and coffee set (4) and a mahogany screen with crystal insets based on 1928 designs by founder René Lalique (5).



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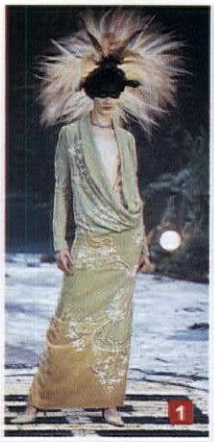
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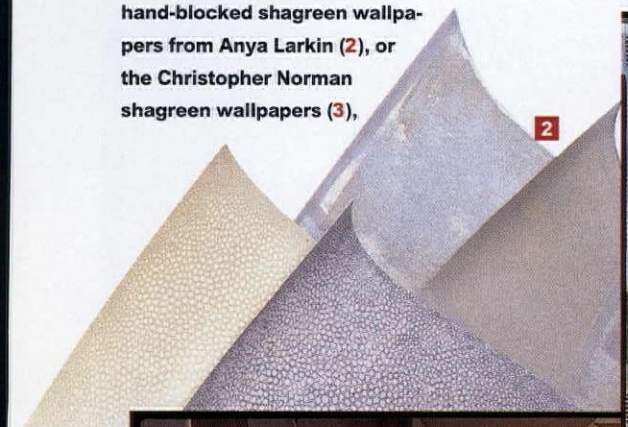
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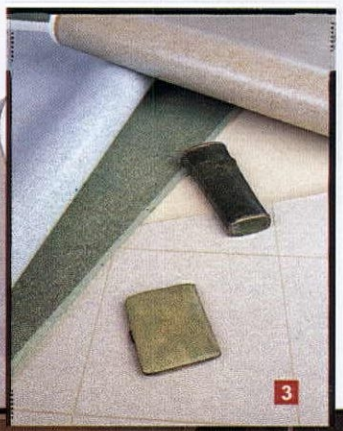
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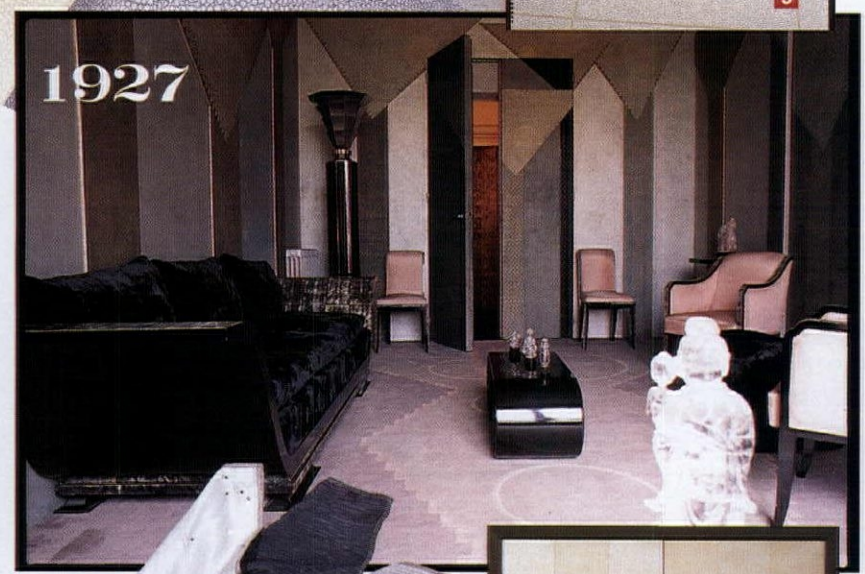
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SHARK ATTACK A model in a new Alexander McQueen dress for Givenchy (1) could have stepped out of the Jean Dunand salon, below. The Bexley Heath armoire by Larry Laslo (6) with the look of shagreen—or sharkskin, a favorite material of the early Art Deco interior designers—would fit in nicely, too, as would the hand-blocked shagreen wallpapers from Anya Larkin (2), or the Christopher Norman shagreen wallpapers (3), which come in thirteen shades. The silver and gray tones and sensuous textures popular in the twenties are back this season in personal and home accessories, such as Calvin Klein's snakeskin handbag (5) and Gretchen Bellinger's new line of curtain fabrics in crimped silk and silk with appliqués (4).

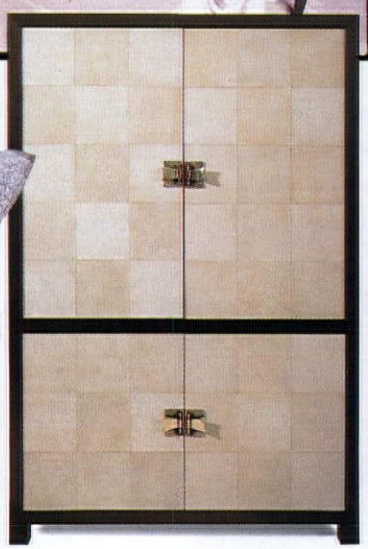

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HERCULEAN POIRET

Paul Poiret (1879-1944) was the world's first lifestyle guru, designing everything from softly draped clothes to furniture and wall treatments for fashionable Paris flats (like the one above, from 1924). His keynote was a simple line, sumptuously ornamented—and a look at this year's couture lines shows that his influence is still felt.

> **MURDER** on the "Diorient Express," as the fashion house called its fall '98 line? Well, designer John Galliano did knock off Poiret and his fur-trimmed coat from 1921, right.

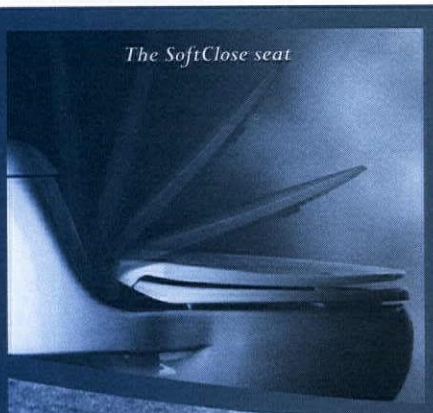


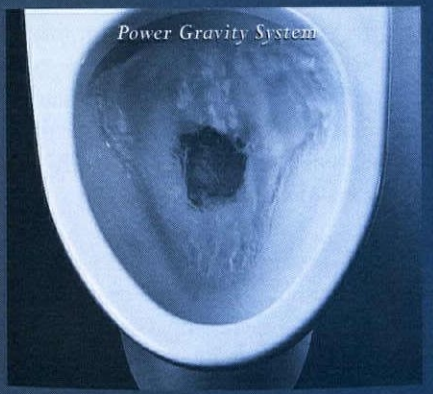


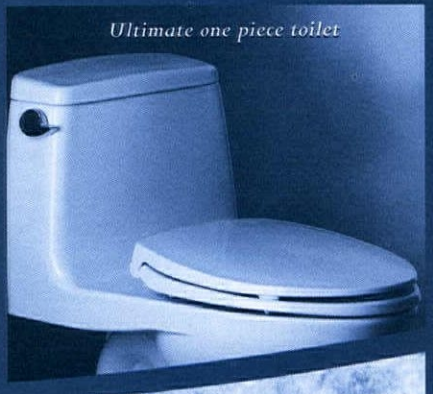
v **ROSES,** like these painted for Poiret wallpaper by Raoul Dufy, and stylized flowers have sprung up all over, in designs from Christian Dior, Clements Ribeiro, and others.



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(continued from page 88) Pierre Chareau.

Why the 1920s and why now? "As the industry looks to the next century, the twenties hold an allure," says *Washington Post* fashion writer Robin Givhan. "The times, as we think of them, were carefree and fun. Women were independent. The clothes were very simple, very sleek—elegant *and* comfortable." These themes are remarkably similar to those sounded by furniture designer Todd Hase when he discusses his new Deco-inspired line. "In this time of a change in millennium, I'm trying to simplify, to reveal the basic beauty of a piece," he says. "People want a quiet opulence that comes from a piece's quality."

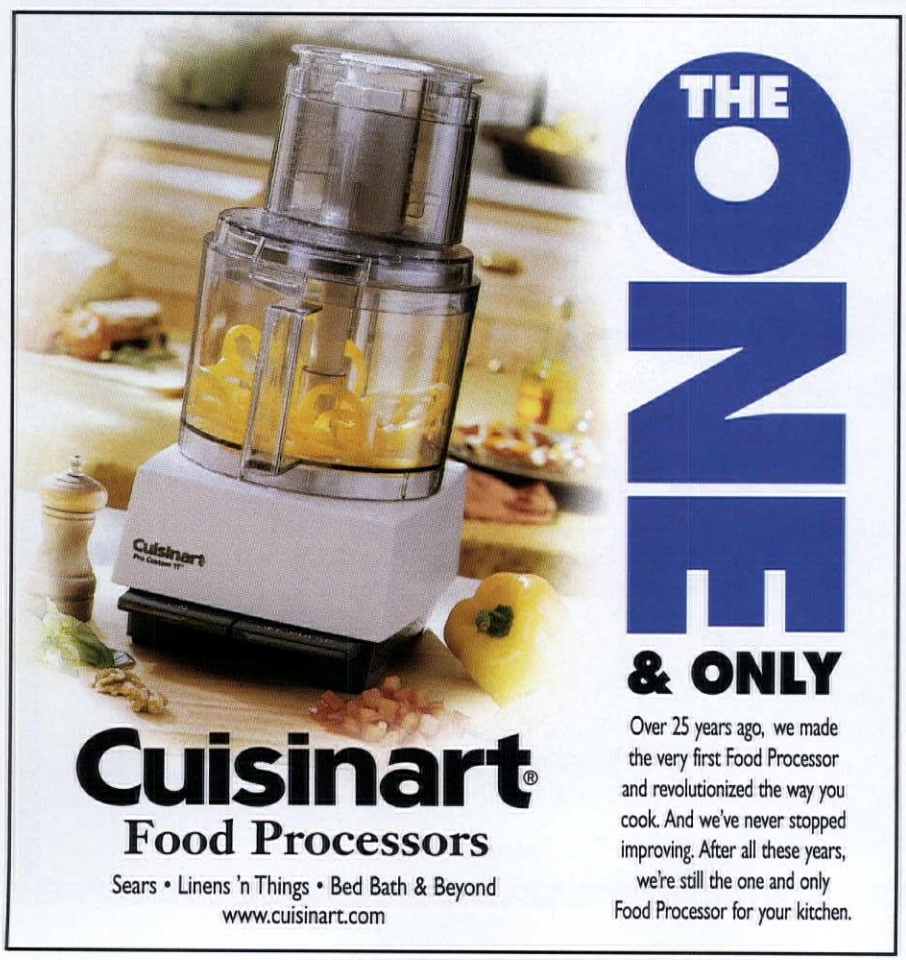
But then, in ways, the leaders of the aesthetic movement that entered the popular consciousness after the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris—the showcase event from which the term "Art Deco" derives—behaved more like couturiers than design theoreticians. Back then, both fashion and home designers were fighting the same sorts of constrictions. While Poiret was banishing the corset (and creating great interiors, see "Herculean Poiret," page 90), *ensembliers* like Ruhlmann, Maurice Dufrène, and André Groult battled Edwardian clutter and the spindly discomforts of Art Nouveau.

LIKE FASHION, Art Deco designs drew inspiration from all over the cultural terrain, encompassing looks far beyond the streamlined, Americanized 1930s version that we now associate with the style. The 1922 discovery of King Tutankhamen's tomb, for example, led to an Egyptian motif. Designers like Eugène Printz were influenced by African art. While Ruhlmann pared down traditional Louis XVI and Directoire styles to their essentials, Groult and the design team of Louis Süe and André Mare fattened them up into rounded, *bombé* furniture. Dunand, Dufrène, and the crystal-maker René Lalique liked to use panel inserts depicting stylized animals and flowers. Rugs and upholstery were inspired by Cubist painters, while Chareau, Jean Michel Frank, silversmith Jean Puiforcat, and others took a page from the Bauhaus modernists in designing unornamented, angular furniture and tableware—though using the highest-quality materials.

For, like haute couturiers, the designers of the early Deco period were unabashedly upmarket, making up for a lack of decoration with precious substances. The list of materials the French designers typically employed provokes the same sort of sensual queasiness as a reading of Diamond Jim Brady's dinner menu: ivory, macassar ebony, silver, lacquer, sharkskin—or shagreen, as it is known in the trade—crushed eggshell, zebrawood, cashmere, gilt-bronze, alabaster, and exotic furs like otter and polar bear. "They were concerned with excellence of craftsmanship above all," says interior designer Juan Montoya, who points out that though a red or acid-green might be used as an accent, color was a secondary consideration. "Color had to be neutral—grays, browns, black, deep mauve—nothing that would distract from the essential quality of a piece."

Ruhlmann, Dunand, and the others would be pleased to know their work is still commanding attention—and big prices. At Sotheby's 20th-Century Decorative Arts sale this past summer, a bronze-mounted Lalique vase from 1925 and a pair of 1924 Chareau armchairs both went on the block with pre-auction estimates of $60,000 to $90,000. In New York, a Ruhlmann cabinet was recently for sale at $75,000, while the price on two Süe et Mare chairs was $25,000, for the pair. "That period in French furniture is very hot," says Barry Friedman, a Manhattan antiques dealer who specializes in the era. "But you can get beautiful things for under $10,000."

As with couture clothing, new Deco-inspired furniture is pricey. This fall, Lalique issued a three-panel mahogany screen with crystal insets based on patterns that Lalique originally designed for the first-class French rail cars. The price is $18,000. Larry Laslo's faux-shagreen-covered armoire for Bexley Heath sells for $9,800, while a cylindrical Todd Hase nightstand costs $4,677. But there is one large difference between the '20s-inspired furniture designers and their fashion counterparts: the former hope their work never goes out of style. "We want our furniture to be handed on to the next generation," says Hase. "These are shapes you'll never tire of looking at."



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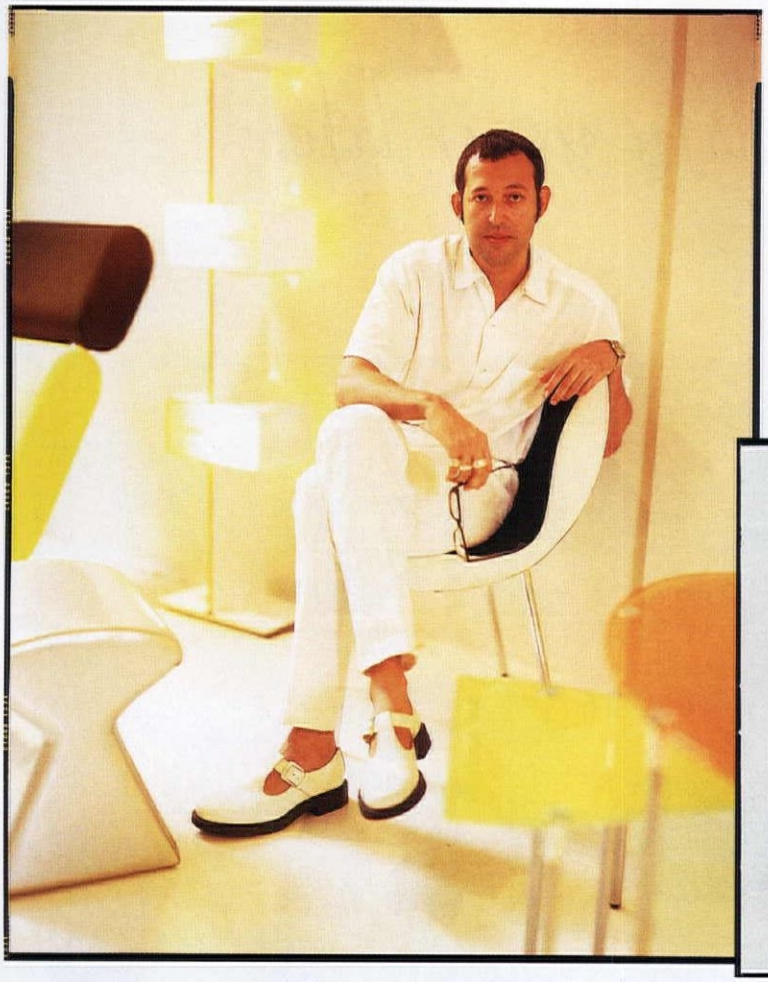


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Medium Cool

Creating tableware, furniture, and even, for a time, fashion, Karim Rashid is the design world's hippest jack-of-all-trades

BY LYGEIA GRACE

RECOGNITION from museums and the design world is all well and good, but for industrial designer Karim Rashid, getting products into Kmart is the real triumph. "I'm interested in designing things that are accessible," Rashid, 38, explains. The mass market "is the hardest to reach because it's not about newness. [Most of] the stuff in those stores is knockoffs of knockoffs. If you say, 'I want to do new ideas and I want them in Target,' *that's* a challenge."

Rashid has proven he's up to it. Since opening a New York studio in 1993, he has designed mass-market products like Black & Decker snow shovels and Umbra trash cans. All the while, Rashid—who this month will be named young designer of the year by the Brooklyn Museum of Art—has earned praise from establishments like the Museum of Modern Art and the Chicago Athenaeum Museum for his Nambé tabletop accessories and modular furniture for Idée.

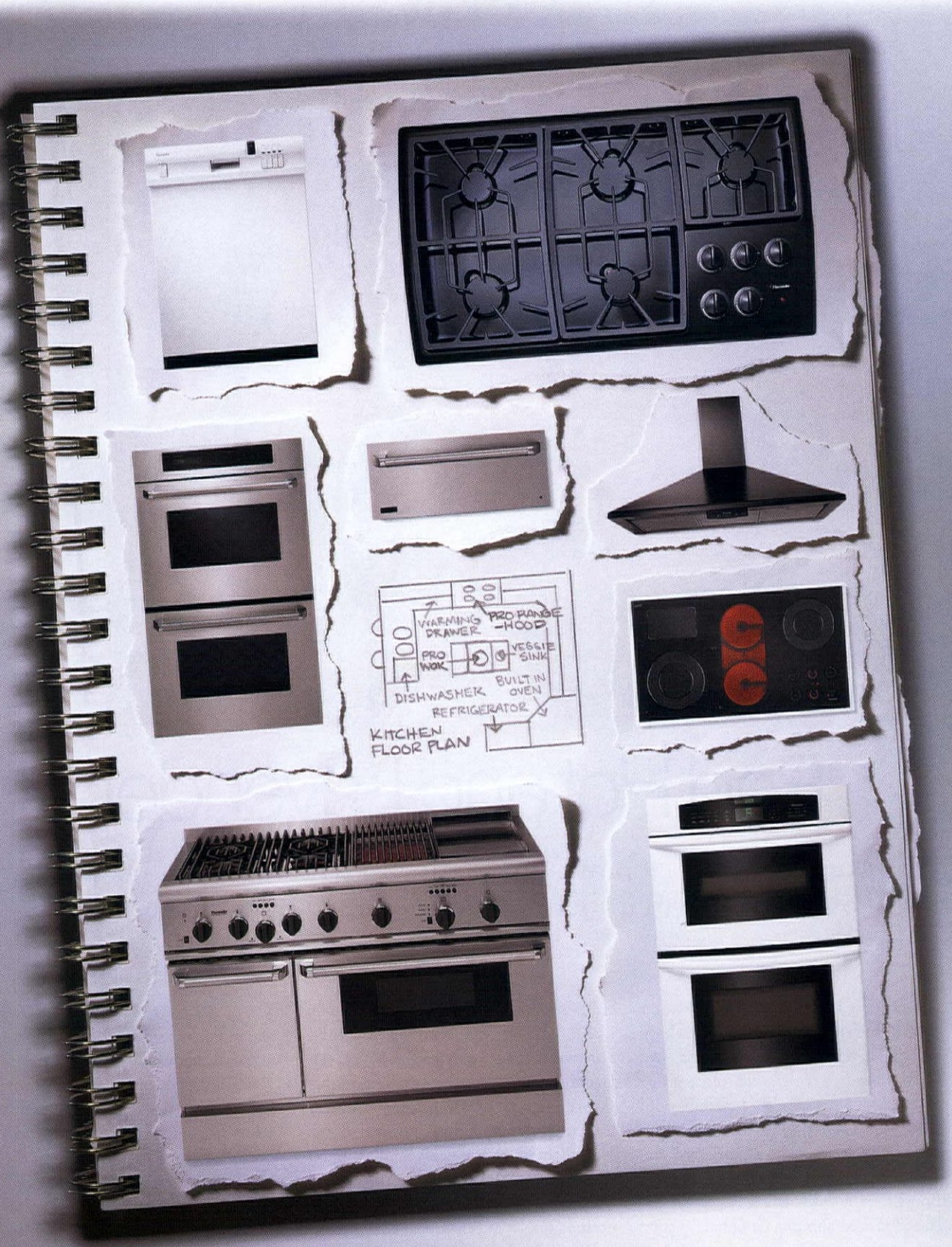
An associate professor at Philadelphia's University of the Arts, Rashid is also a man of many media. In the past, he's designed clothing, steel-rod coatracks for Pure Design, and stacking glass tables for Zeritalia. He's now developing plastic packaging for fashion designer Issey Miyake and has just created a line of metal-alloy barware for Nambé, which debuts next April. His urge to experiment appears infectious: next year, with Rashid's help, the accessories-driven Umbra will venture into furniture, and the usually metal-oriented Nambé plans a cut-crystal collection.

Flexibility may be the unifying theme to Rashid's work. As he explains, a good design works on any level. "Half the people who have Nambé pieces probably just like to leave them out," Rashid says. "That's fine with me. An object should be a de-stresser that brings you enjoyment."

MIX MASTER Rashid and his furniture at Totem; top right, Umbra trash cans and red Issey Miyake gift bag; Nambé metal objects.

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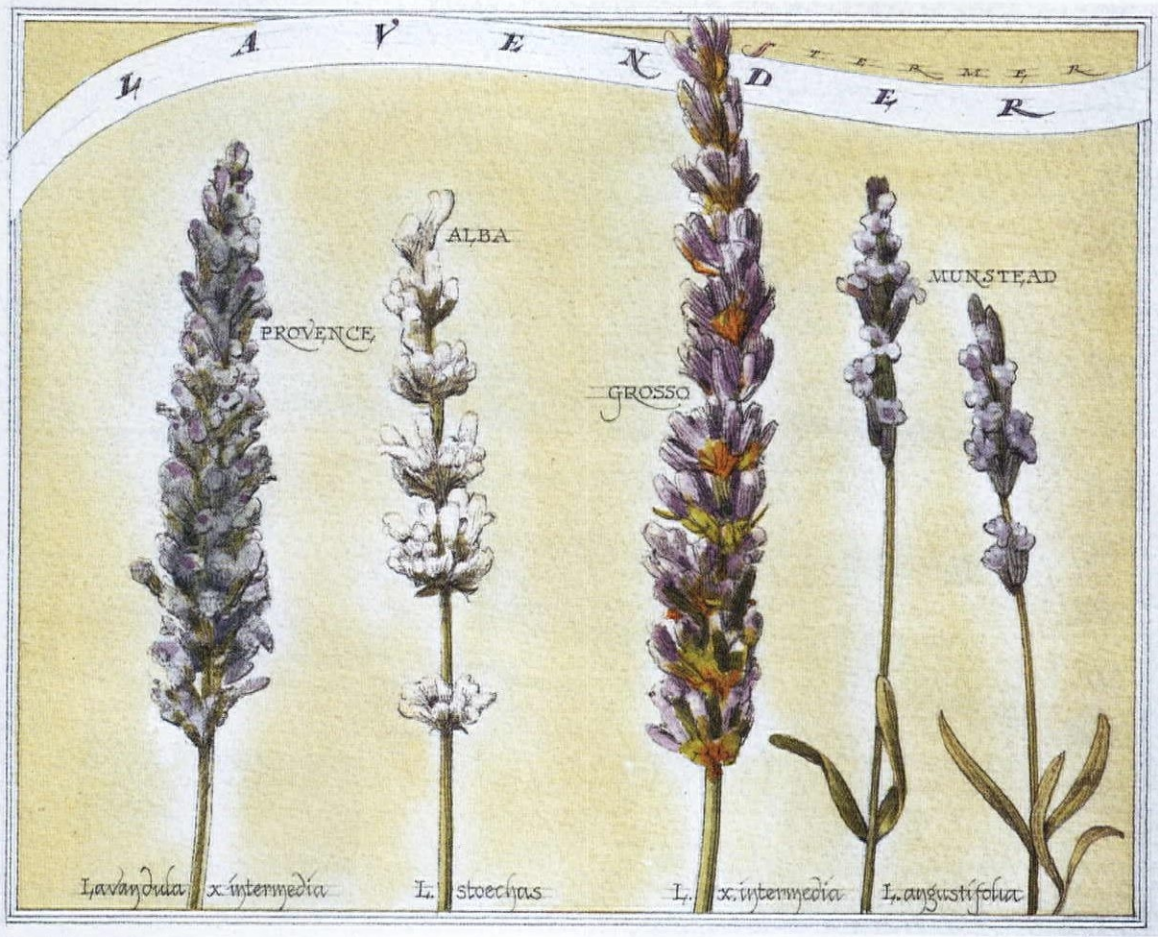
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Red Hot and Lavender

Currently the IT plant among those who know, the beauty of *Lavandula* in all its forms is equaled by its usefulness

BY TOM CHRISTOPHER

LAVENDER IS HOT—that's what friends in northern California have been telling me. A year ago, you aspired to a personal olive grove and your own first virgin cold press. But now those in the know are planting fields of lavender. You'll be doing it, too, my sources assured me. *Not me*, I thought, smug with Yankee conservatism. Then I visited Sonoma County.

Lavender, it turned out, was too hot even to touch at author Robert Kourik's barbecue up among the first-growth redwoods and Douglas firs. Kourik picked a bundle apart with a fork. He was demonstrating a recipe from *The Lavender Garden* (Chronicle Books, 1998), his witty, learned, and seductive guide to the cultivation and enjoyment of this newly fashionable herb. Having swathed chicken breasts in an armload of green lavender (*Lavandula viridis*) stems—his favorite lavender for grilling—Kourik had pressed them between iron griddles, placed them on the coals, and steamed the meat in their perfumed essence.

Only a lavender grower, Kourik pointed out, could afford the extravagant cutting needed for this dish. The flavor—aromatic and clean, awakening taste buds I hadn't known were there—almost completed the conversion of a suspicious eastern conservative. As a WASP, though, I reserved final judgment until I had tasted one of Kourik's lavender martinis; stirred, not shaken, with a flower spike of the true English lavender (*Lavandula angustifolia*); this, too, had an unexpected, delicious spice.

Kourik has been growing lavender in 12 species and dozens of horticultural strains for more than 20 years, and he notes that some form of this herb will grow any place in North America where winter temperatures don't drop below 0°F (north of that, Kourik recommends it as a pot plant). Still, as a group, lavenders struck me as the ultimate Californian plants: elegant, sensual, and almost effortless. They aren't natives; most of these tough, fast-growing evergreen shrubs originated in the lands around the Mediterranean Sea. But lavenders love the brilliant sunshine and alkaline, rocky

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Vegetable soap, $3.75, is made with lavender oils and plant and mineral ingredients. Available through L'Occitane. 888-623-2880.

TOP: Frédéric Fekkai Home Scent spray, $65 for 8.5 fl. oz., in Les Lavandes is available through Frédéric Fekkai. 888F-FEKKAI. ABOVE: Higrove Lavender soap, $25, is available from J. Floris USA/Floris of London. 800-JFLORIS.

Joy, happiness, and celebration are hand-painted on Estelle Billot's Nature et Poesie handmade sachets, $45 from Barneys, NYC. 212-826-8900.

soils they find on California hillsides. What's more, lavenders cope easily with California's irregular rainfall. Given a fast-draining soil, the plants thrive in rainy seasons; English lavender, after all, has adapted to life on that sodden island. Yet once well rooted, the shrubs also flourish with little or no irrigation through protracted drought. Remarkably self-sufficient, lavenders need little fertilization either. In fact, they are healthiest when fertilization is restricted to an annual topdressing with compost.

The hue of the flowers varies from species to species and cultivar (a garden-developed strain) to cultivar. Depending on what you plant, then, the spikes of tiny, lipped flowers will cover your bushes in a haze of blue or pink or white, or even green, during peak blooming season. Different species peak at different seasons, and nearly all rebloom, at least sparingly, so by mixing different kinds you can have lavender blossoms throughout the year in Sonoma County's mild climate.

The staple beauty of the lavenders, however, lies in their neat, mounded foliage. This also varies with the type. English lavender bears leaves like silvered needles, while the French lavenders (*Lavandula dentata*) sport fern-like little fronds of a fresh green. In all its permutations, the lavender foliage is a pleasure to the eye, but it is the aromatic oils that saturate the leaves—and the flowers, too, in season—that give lavenders their special fascination.

The exact blend of oils, and so the fragrance, also varies, changing from species to species, cultivar to cultivar, and even varying subtly in the same plant with changes in the weather. Lavender fragrance may be a sweet and delicate



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perfume, as in the English lavenders. Or it may be gamy, wild, and herbal, like that of the green lavender; it may also offer the cleansing, resinous overtones of the French lavenders (*Lavandula dentata*). And these fragrances not only fill the nose, they (or more specifically, the oils that give rise to them) are curative as well. Modern herbalists and pharmacologists recommend the dried blossom or a distillate of flowers and foliage as both a sedative and a stimulant, a sort of nerve tonic, and as a cure for depression. For the more romantically inclined, there are older herbals, which prescribed lavender for all sorts of intriguing conditions such as the falling sickness, megrim, vertigo, loss of memory, dimness of sight, and swooning fits.

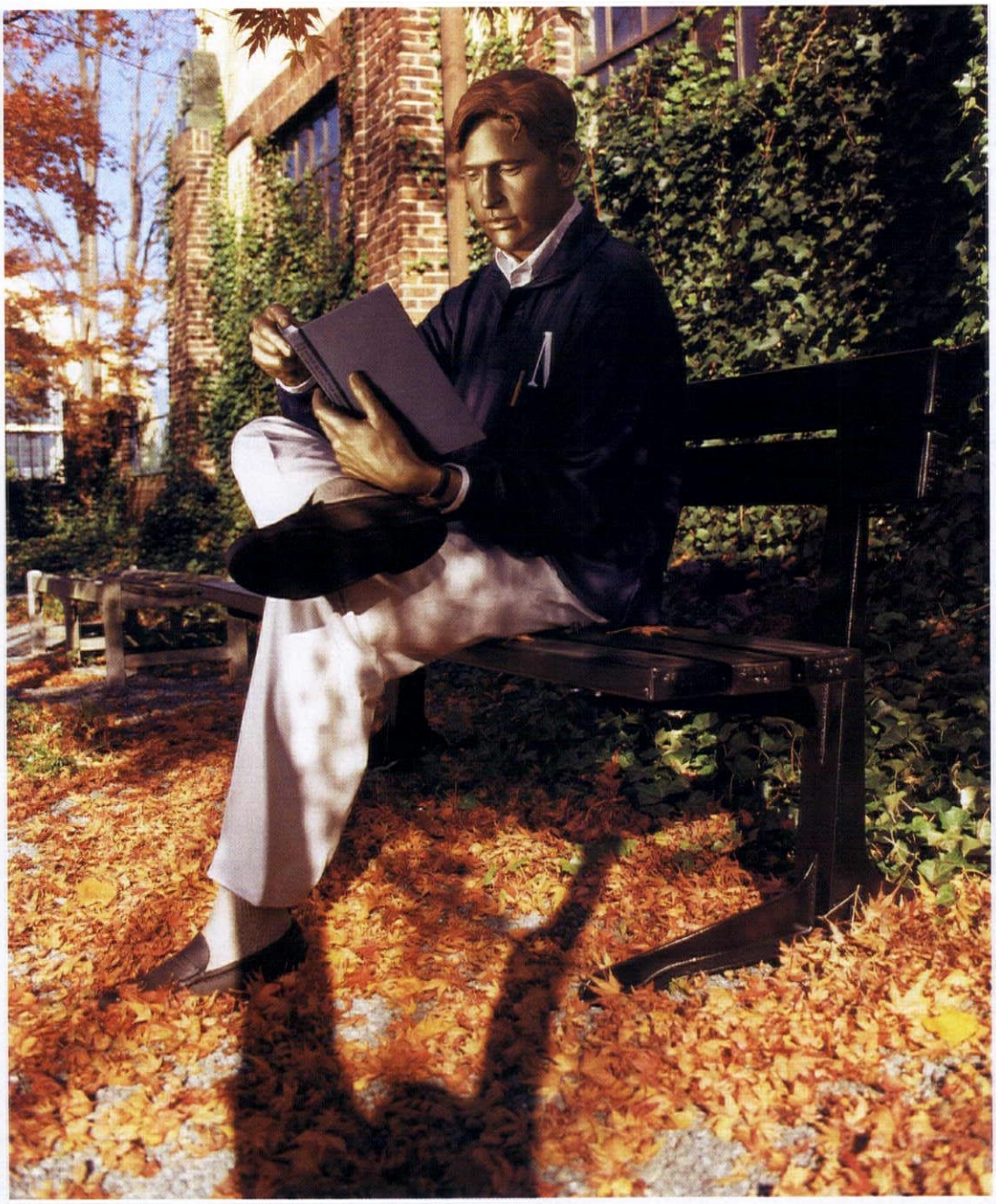
More important from a practical standpoint is that the lavenders' oils also make the plants unappealing to insects. Once upon a time, sachets of dried lavender foliage were packed away among linens and woolens to protect them against moths, and the fresh leaves were crushed and rubbed on the skin to repel flies and mosquitoes. Insect pests do not trouble lavenders in the garden, nor do gophers and deer. This, Kourik believes, goes a long way toward explaining the plants' popularity among the tastemakers who keep moving ever farther up into California's canyons and hills.

WHEN I VISITED HER earlier in the day, Sandra MacIver admitted that freedom from deer was in large part what attracted her to lavender. Founder of the famous Matanzas Creek Winery in Sonoma's Bennett Valley, Sandra had worked relentlessly with her husband, Bill, to make their merlot and Chardonnay among the very best in California. In 1991, she sensed a similar potential in two hybrid lavenders from the south of France, *Lavandula* x *intermedia* 'Provence' and *L.* x *intermedia* 'Grosso.'

These, she hoped, would improve her winery's bouquet; while clear and clean, the air there lacked the floral fragrances that had filled her New Orleans childhood. Sandra's playground then had been the famous Longue Vue estate of her grandmother Edith Stern. That had accustomed Sandra to living among gardens, and though a run-down dairy farm had been an adequate setting in which to build her winery, after twenty years she wanted an environment worthy of the wines. As a businesswoman and a realist, however, she also wanted any gardens to pay their own way. That's why, with the help of landscape designer Gary Ratway, she planted the prototype lavender plantation to which others now aspire.

Ratway terraced the old hayfield that ran downhill from the main winery building, cutting the one-acre slope into five stone-walled terraces. These he planted with chevrons of lavender—4,000 bushes in all. To echo the geometry of the surrounding vineyards, Ratway planted each terrace with a single type of lavender, alternating blocks of the darker, purplish-flowered 'Grosso' with the lighter, violet-flowered 'Provence.' This grand floral stairway has become one of the sights of Sonoma, and the visitors it draws inevitably find their way into Matanzas Creek Winery's tasting room. They buy wine, and increasingly, they buy the "estate-grown" lavender. For Sandra MacIver and her

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product designer, Jan Coello, transform cuttings from the lavender field just as the winery transforms grapes. There are wands of dried lavender wrapped in hand-dyed silk ribbons; temple pillows filled with lavender blossoms and flaxseed, to drape over the eyes when tranquillity is needed; lavender soaps, of course, and lavender-steeped massage oils; tiny packets of dried blossoms for spicing foods; and bundles of stems to make lavender-flavored smoke for grilling. Now, plans for planting more lavender go hand in hand with plans for more vines at Matanzas Creek Winery.

Will the lavender boom spill out beyond Sonoma County? Deborah Whigham, Gary Ratway's wife and the proprietor of Digging Dog Nursery, says it already has. Eight years ago, Matanzas Creek's order for 4,000 plants was a large one. Last year she shipped 11,000 plants to one winery in San Antonio, Texas, and she has got customers in Arizona and New Mexico, as well as all over northern California. When Whigham and her husband offered a seminar on lavender cultivation and marketing at San Francisco's Strybing Arboretum this past summer, 170 people subscribed, forcing them to turn one session into four. Would-be planters were flying in from as far east as Ohio and Tennessee, Deborah recalls.

She doesn't remember any students from Connecticut. But I know lavender will grow there; I used to grow a few bushes of English lavender in my rock garden. I have a sunny spot with good drainage. Not an acre, mind you, but quite big enough to furnish as many martinis as are good for me.

THEME AND VARIATIONS

ENGLISH LAVENDER (*Lavandula angustifolia*): hardy to 0°F. A compact shrub 2 to 3 feet tall; blossoms are excellent for cooking. 'Hidcote' is a dwarf cultivar 12 to 16 inches tall, ideal as an edging plant.

FRENCH LAVENDER (*Lavandula dentata*): Robust shrub, 3 to 4 feet tall, with fern-like foliage. Hardy only to 15°F. Good for a mixed border but not for cooking. 'French Grey' is a compact form with silvery foliage.

SPANISH LAVENDER (*Lavandula stoechas*): 12 to 18 inches tall, delicate foliage and flowers like purple pineapples. Good for grilling. Hardy to 20°F.

GREEN LAVENDER (*Lavandula viridis*): Similar to Spanish lavender, but larger, with yellow-green blossoms. Not hardy below 20°F. The best for grilling.

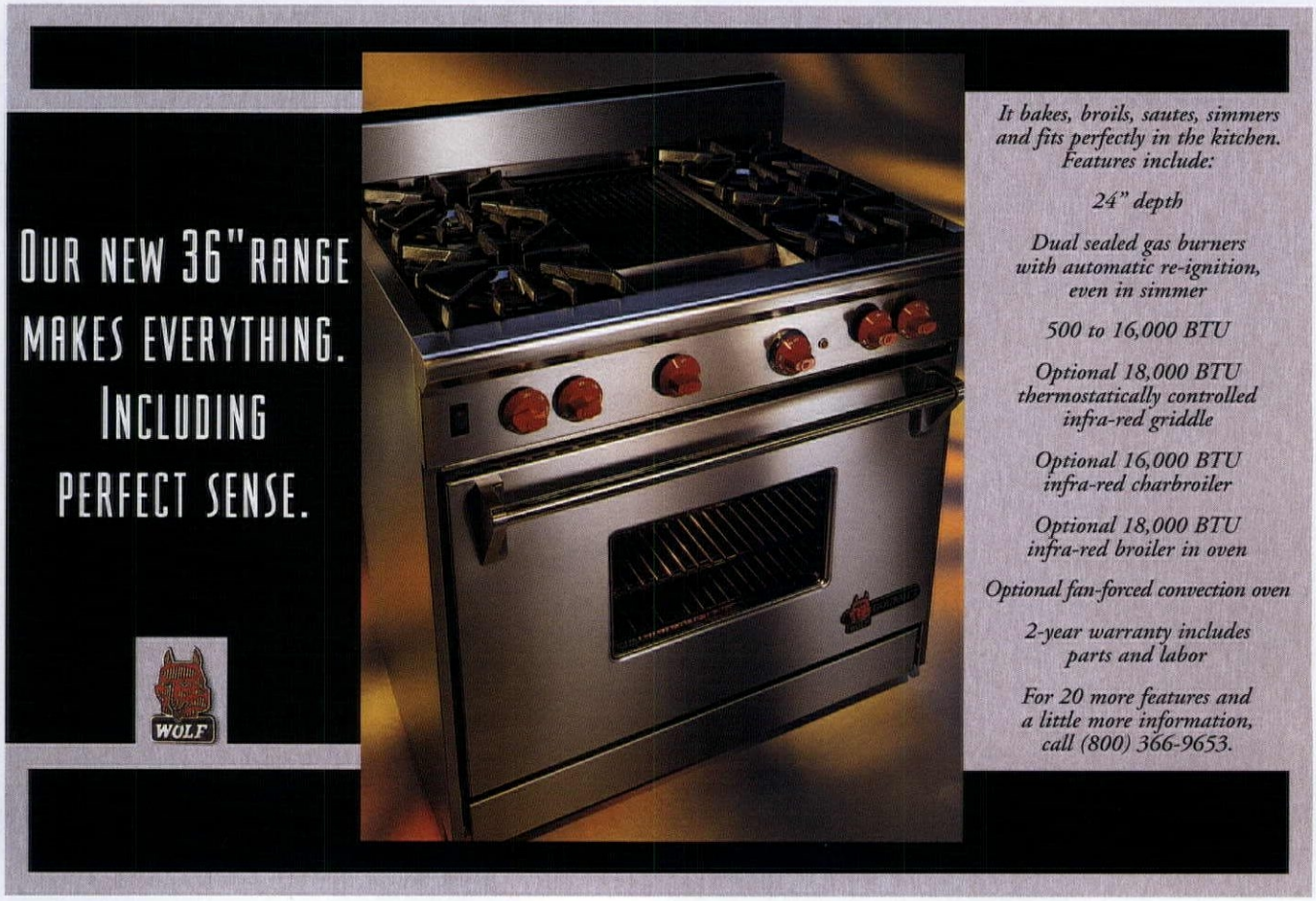
LAVANDIN (*Lavandula x intermedia*): Gray-green foliage in mounds to 16 inches tall and 3 feet wide. Hardy to 0°F. Dramatic in massed plantings. Blossoms of lavandin cultivar 'Grosso' are a rich purple violet; those of 'Provence' are somewhat paler.

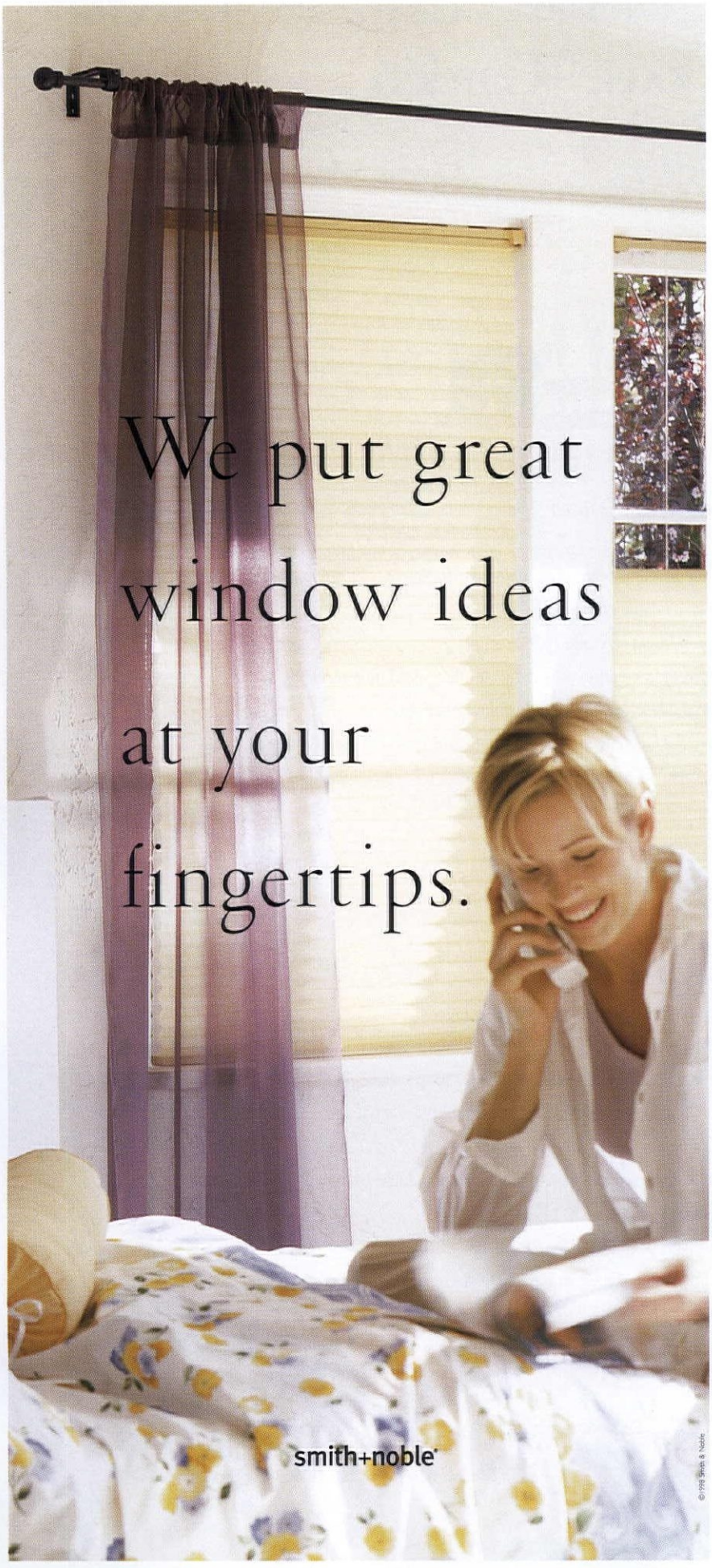
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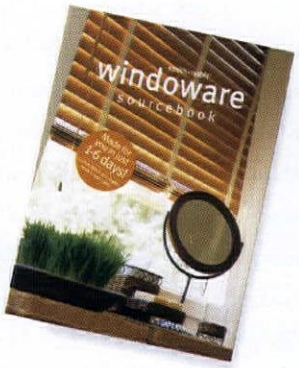
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27. What does this ad inspire you to do? (p.54) _____

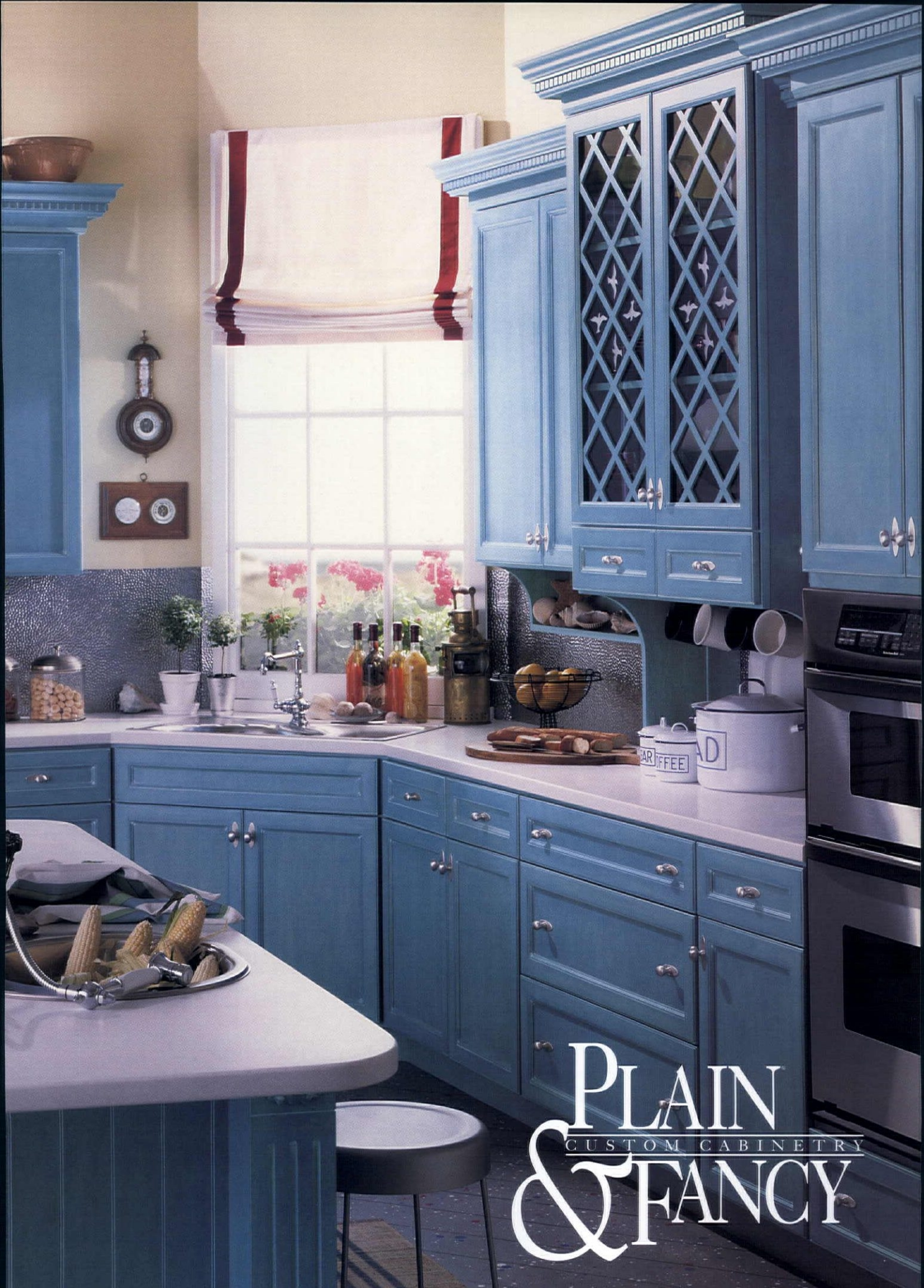
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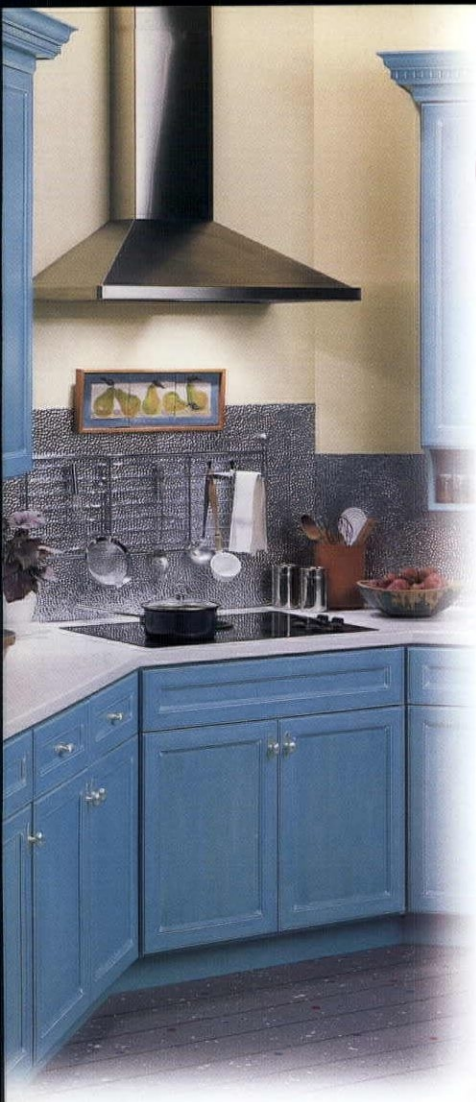
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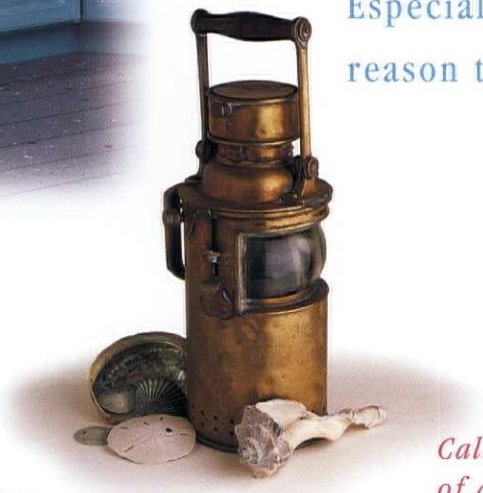

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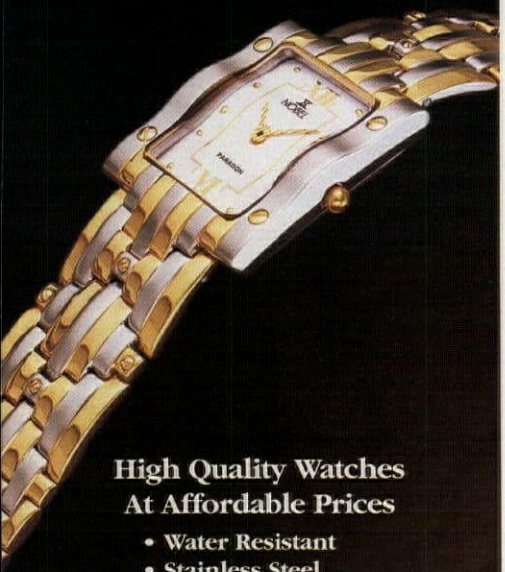


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½ cup unsalted butter (1 stick)
2 tablespoons finely chopped black olives
1½ teaspoons chopped fresh rosemary, sautéed
1 teaspoon chopped garlic
1 teaspoon ground black pepper

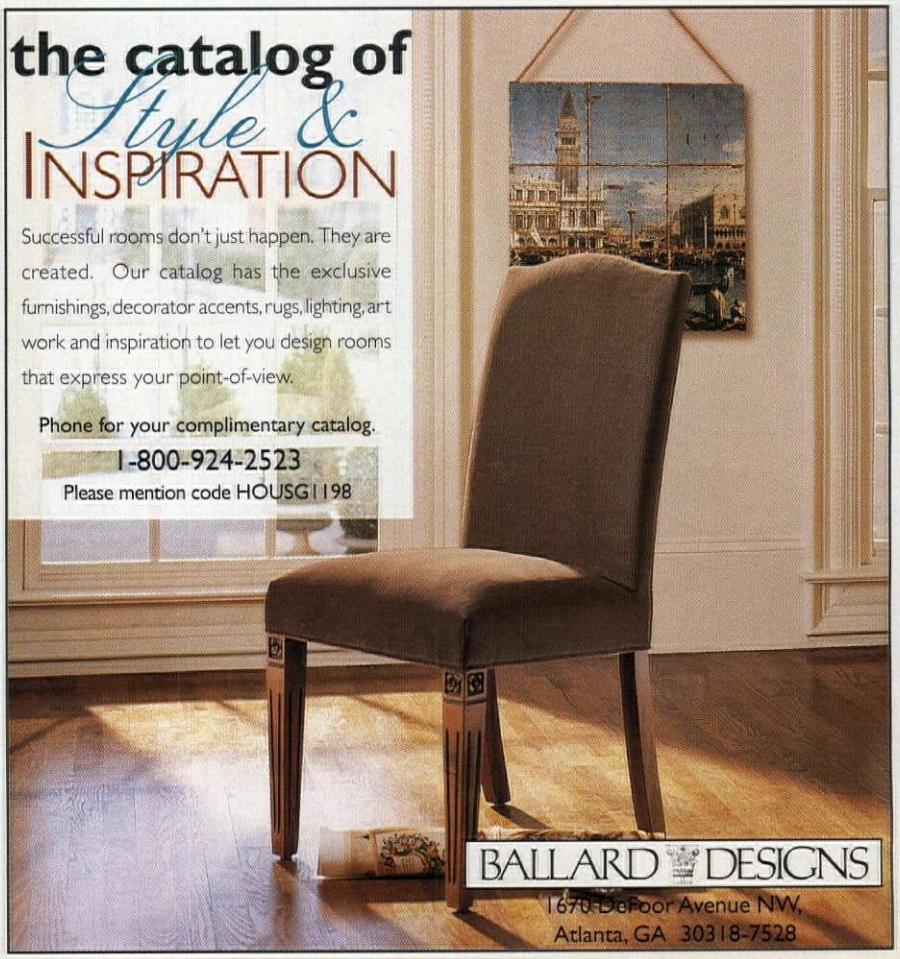
Directions: Allow butter to soften. Sauté the rosemary for 10 seconds in a dab of butter, remove and let cool. Mix all ingredients with a wire whisk until well-combined. Fill the Butter Bell crock with the mixture and serve over french baguettes or freshly baked sourdough rolls.

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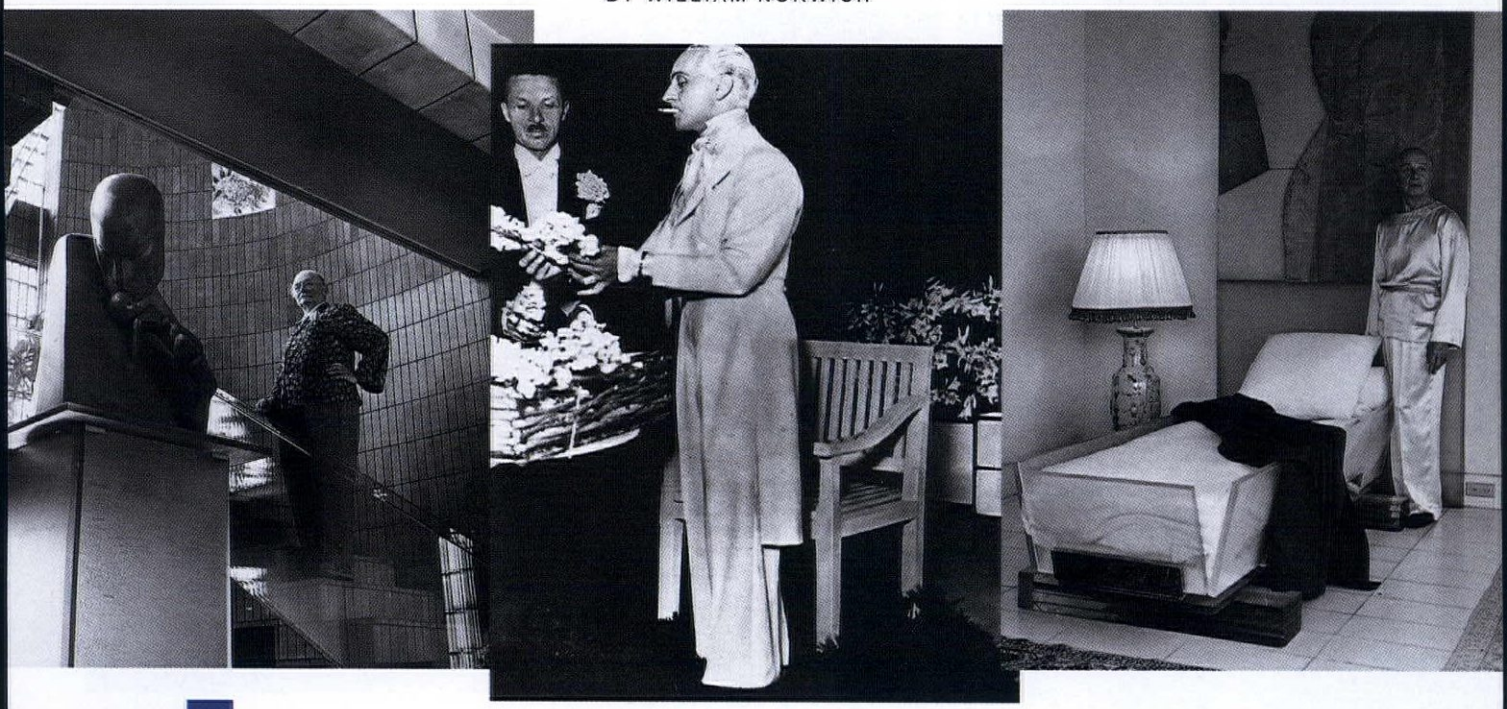
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House Hunting

Antoine, the celebrated hairdresser, built an all-glass residence in Paris in 1927. We wanted to find it

BY WILLIAM NORWICH



DON'T HATE ME. I judge books by their covers. I was browsing among the secondhand books that Kinsey Marable sells at Mecox Gardens in Southampton, Long Island, one rainy afternoon several months ago when I was instantly attracted by a rainbow-colored ode to Expressionism. It was meant to represent a hairdresser's hand. Hairdresser's hand?

I bought the book, the 1945 memoirs of Antoine, the century's first celebrity hairdresser. He writes that he invented the sculptured curl, the shingle, the upsweep, and the bob, not to mention the special blue rinse that he developed for Elsie de Wolfe. Based in Paris, Antoine opened his first salon, on the rue Cambon, in 1919. Over the years he widened his net, operating salons around the world, including beauty parlors at Saks Fifth Avenue shops.

Antoine, who was born in Poland in 1884, had a great flair for the dramatic. He is remembered for appearing at a party dressed as Leonard, the hairdresser to Marie Antoinette, preceded by two lackeys carrying candelabra, or in Deauville with his pet borzoi tinted a delicate shade of mauve to test a hair rinse in the salt air. But perhaps his greatest passion was to build a glass house, which he had dreamed of since childhood. He used to lull himself to sleep planning the house and spent five years drawing blueprints for it. In 1927, in Paris, he finished it; the house was at the apex of modernity. Antoine sent—by hand—1,400 White Ball invitations engraved on squares of crystal. And they all came, all the beautiful people of the time.

Using tons of material from St. Gobain, France's largest glass manufacturer, Antoine built his six-story house on the rue St. Didier. Imagine the ingenuity of it! The outer walls were glass slabs: people inside the house could see through them, but passersby in the street couldn't. There was a bubble-glass staircase, a cupola of red crystal, and glass floors that were sanded to keep people from slipping. Antoine's glass bed attracted a lot of publicity: he was convinced its high, coffin-like sides isolated him from electric rays. Still, he considered the kitchen his triumph: all glass and glass tiles, it could be cleaned with a hose in five minutes.

THREE FACES OF ANTOINE, from left: posing on a staircase; at the White Ball to inaugurate the glass house, 1927; and standing by his "ray-deflecting" glass "coffin" bed.

I wanted to try and find the glass house. So I got in touch with Susan Train, Condé Nast's Paris bureau chief, and enlisted her aid. Through the factory at St. Gobain, she tracked down a copy of the now-defunct magazine *Glaces et Verres,* which provided some of the photographs for this story. More important, she enlisted the aid of Antoine's protégé, famed hairdresser Alexandre, who celebrates his sixtieth anniversary in business this year with an exhibition

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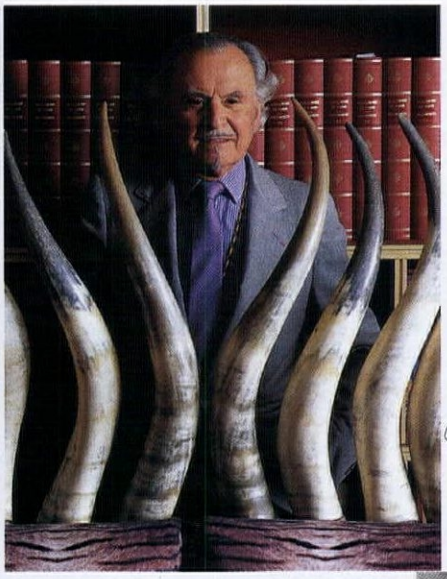
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HAIR, HAIR Clockwise from top: Alexandre at home in Paris, his sketches of Antoine's bob for Louise Brooks, and a table setting from Antoine's house, where even the plates were glass.

at the Forum des Halles in Paris.

Our search began one afternoon last winter in Paris. "Antoine taught me the meaning of elegance," Alexandre told us. "I remember hours of conversation about the essence of true elegance—the way one's hands should move, should hold the scissors." We set out by car for the rue St. Didier, although Alexandre didn't think anything of Antoine's house remained. Sure enough, where the glass palace once stood there is now a post-World War II apartment building.

Apparently, what Antoine had loved best about the glass house was planning and building it. Eventually he decided it was too small and moved to an apartment building on the avenue Paul Doumer. According to Alexandre, he took with him the glass furniture, the beautiful square crystal dinner plates, and, of course, the glass coffin-like bed, which he often suggested Alexandre use for a siesta. Antoine created a "glass cage," a kind of transparent aerie, on the building's top floors. But the concierge reports that it has been divided up a couple of times. Nothing remains.

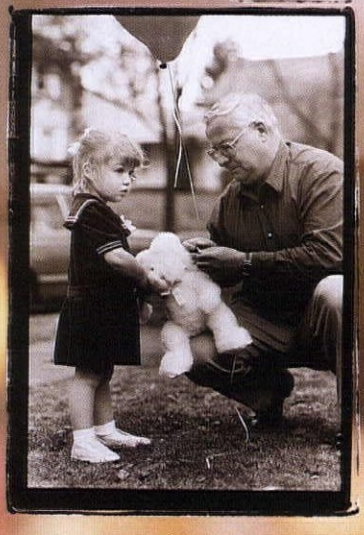
We crossed the street to the cemetery where Alexandre buried Antoine. Sort of. Here, the plot, as it were, thickens. Some years before his death in 1976, Antoine had returned to Poland. Alexandre visited Antoine a few years before his death and found him dressed as a boyar in the colors of the Polish flag. He had long hair to his shoulders and a magnificent pair of red boots by Pierre Cardin. That was the last time Alexandre saw him, and he promised his friend that he would make sure Antoine was buried in the tomb he had built in Paris.

The family, however, wouldn't hear of it, and when Antoine died, they buried him in his native soil. Alexandre never forgot his promise. "I waited eighteen years," he said, as we walked in the cemetery. "Finally, Antoine's family allowed a part of the remains to return to Paris." Alexandre collected them in Poland, and placed them in the tomb, quite near Jean Patou's.

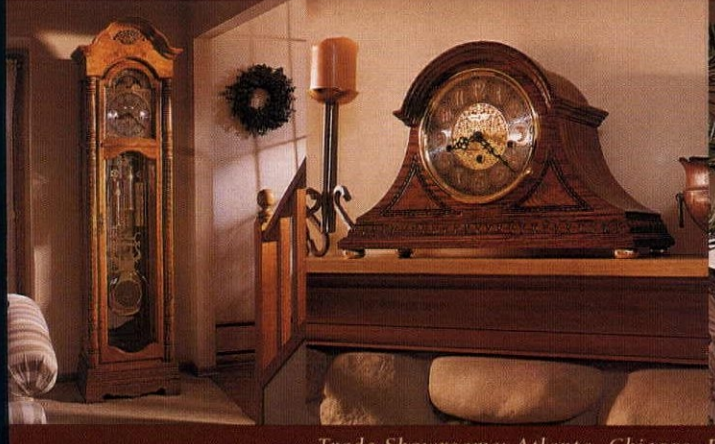
Antoine took to his grave the plans of his glass house. There are no records of it in the archives of the city of Paris. Hairdressers do indeed keep secrets.

PORTRAIT: ERIC MORIN

Time stands still.
A deep breath is taken.
A wish is made.
And in a moment
when all you hold dear
is there
in a glow of candles
you know
the best of time
is still before you.



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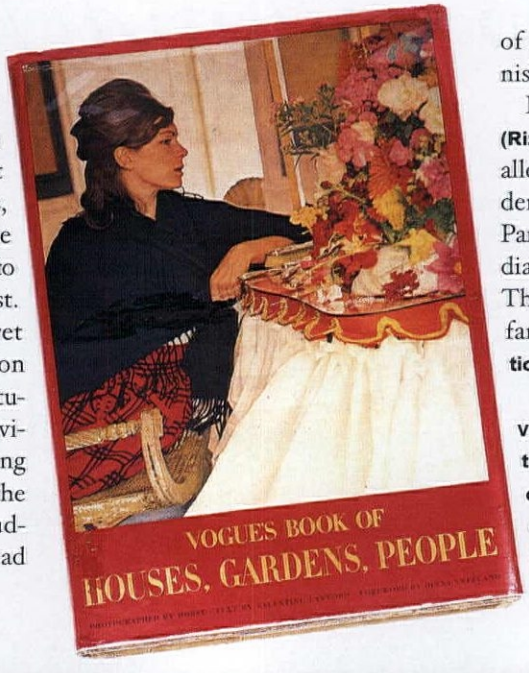
Design for Reading

Some style books never go out of fashion. Here are a few classics—and new ones fit for the "it" crowd

BY LYGEIA GRACE AND KATRINE AMES

STYLE-SETTERS imagine the future by looking at the past. The fashion world often takes cues from books that capture parallel universes: set designs, great houses, and parties. Many of these volumes, some old, some new, are sure to be on a fashion maven's must-have list.

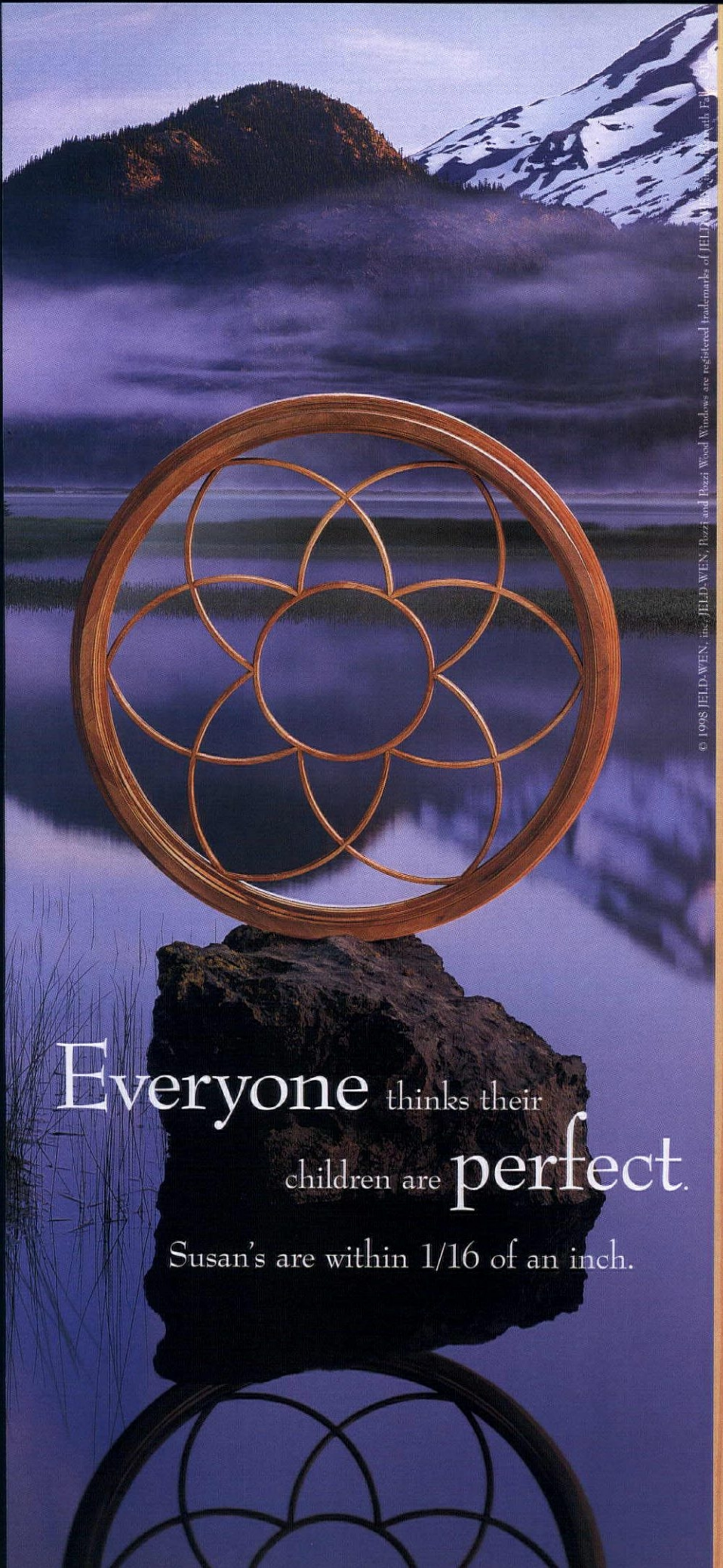
The great couturier Paul Poiret (1879-1944) advocated "the liberation of women and the imprisonment of stupidity." Just how visionary he was is evident in **POIRET (Rizzoli, 1987)**. Long before Ralph or Calvin, he promoted the relationship between fashion (including perfume, which he made years ahead of Chanel and Lanvin) and home furnishings. Oh, pioneer.



In **GREAT VILLAS OF THE RIVIERA (Rizzoli, $56.50, 1998)**, Roberto Schezen allows us to trespass in 20 grand residences, including the modernist gem Parc St. Bernard and L'Ermitage, a Palladian delicacy. For those who revel in Théodore Reinach's exquisite Greek fantasy, **LA VILLA KÉRYLOS (Les Éditions de l'Amateur, in French, 1997)**, with

VIEWS YOU CAN USE Two generations of design revolutions, and flowery footwear, above, and a glittery open house—everything you need for an education in fashionable living.

PHOTOGRAPHS BY DARRYL PATTERSON. SOURCES, SEE BACK OF BOOK



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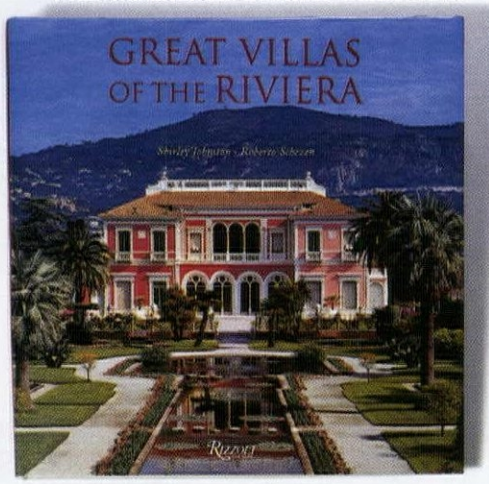
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a preface by Karl Lagerfeld, is required reading. And Martin D. Scott's pictures alone—from the marine-life mosaics at the bottom of an enormous tub to the library's inlaid details—serve as a blueprint for a breathtaking house.

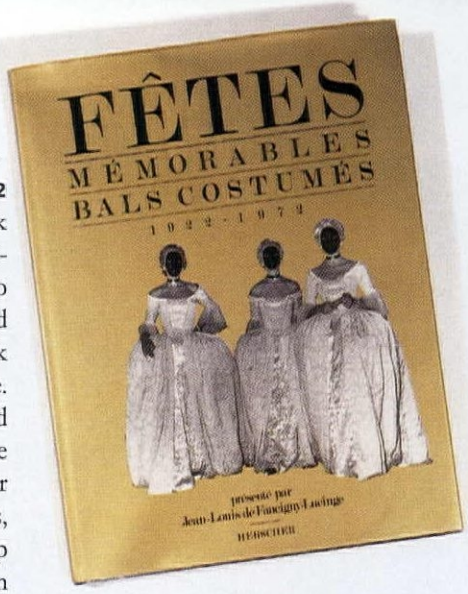
An extraordinary garden grows in **THE BOTANICAL FOOTWEAR OF DENNIS KYTE (Seditions, $53, 1998).** The illustrator, whose clients include Estée Lauder and the Gap, breaks new ground with watercolors of shoes made from the unlikeliest things: iris and escarole, fritillaria and cherries.



The bon vivants in **FÊTES MÉMORABLES BALS COSTUMÉS: 1922-1972 (Herscher, in French, 1986)** would think nothing of such extravagances. No costume was too elaborate, no set design too outrageous at the decadent parties and costume balls pictured in this scrapbook by Prince Jean-Louis de Faucigny-Lucinge. Horst, Beaton, and Man Ray chronicled some truly inspired flourishes. At the Rothschilds' 1972 Surrealists Ball, for instance, tables were set with fur plates, invitations could be read only if held up to a mirror, and Audrey Hepburn arrived with her head in a birdcage.

Further proof of Baroness Philippe de Rothschild's sense of style is memorialized in **VOGUE'S BOOK OF HOUSES, GARDENS, PEOPLE (Viking, 1968).** Horst's classic photographs of the Château de Mouton prove that few could mix exceptional furniture of so many periods as naturally as she. Also unforgettable: the proto-minimalist style of Cy Twombly's Roman palazzo.

In **THE SIXTIES: DECADE OF DESIGN REVOLUTION (Phaidon, $59.95, 1998),** Lesley Jackson offers a different, exuberant take on the era. The encyclopedic volume charts the rise of op art, super graphics and "the look" with bold pictures and a scholarly text—perfect for admirers of Gucci's retro-hip aesthetic.



FRENCH DRESSING The great balls of Paris prove that Robert Isabel isn't the only one who knows how to throw a fabulous party. Left, To recover, where better to retreat than the sunny Mediterranean?

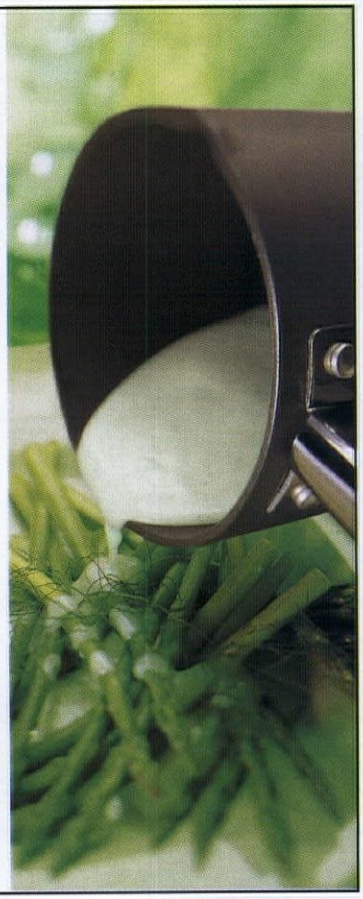
It's ironic that Donna Karan, who institutionalized black as the urban uniform, should have helped produce such a compelling celebration of color. A journey through Zanzibar, Mali, Borneo, Tibet, Cairo, and China, **COLORS OF THE VANISHING TRIBES (Abbeville, $67.50, 1998)** is a handsome collection of images by photographer Bonnie Young that have inspired Karan's own designs.

GIVENCHY STYLE (Vendome, $67, 1998) focuses on one tiny corner of the globe. Images from the designer's homes and gardens are juxtaposed with those of his signature creations: willows on his French country estate echo the feathery elegance of a dress embroidered with beads and cockerel plumes.

Other voices, other rooms: Christian Lacroix and Patrick Mauriès's clever send-up of decorating, **YOUR WORLD . . . AND WELCOME TO IT: A ROGUE'S GALLERY OF INTERIOR DESIGN (Simon & Schuster, $25, 1998),** lampoons everything from Junk Junkies ("Nothing interests them that is not decrepit, rickety, scratched, if not downright dubious") to minimalism ("a movement of voluntary catatonia"). That's the great thing about design and fashion: all movements are welcome.

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Bordeaux on a Budget

Second-label wines from the region's top vineyards put fine wine within the reach of ordinary mortals

BY JAY McINERNEY

JUST WHEN YOU thought Bordeaux prices couldn't get any more ridiculous—just when you thought the crash of the Asian economies was going to put an end to the days when Château Pétrus was being served with Coke in Hong Kong—down comes word that the dubious 1997s are being released at prices that are about 20 percent higher than the far more promising 1996s. I was in Bordeaux for the '97 harvest, and I'm certainly not amused. The legendary spinmeisters who own the châteaux and sell the wines—whose notorious enthusiasm for their current vintage can make James Carville appear, by comparison, to be nonpartisan—even they had a hard time hiding their skepticism and confusion about the vintage, which was characterized by uneven flowering and uneven ripening of the grapes. (The harvest stretched out over a month at some châteaux; grapes that looked like peas were hanging next to grapes that looked like raisins.) I wish I could say my first visit to Bordeaux coincided with the vintage of the century, but I don't think so. Meantime, the excellent 1995 vintage has risen sharply in price since its release.

In 1855, the wine brokers of Bordeaux created the famous classification which ranked 61 wines from first to fifth growth, and the prices for these wines have been rising ever since. I can already hear myself someday trying to explain to my daughter as we sit in the twilight sharing a bottle of Romanian cabernet franc how classed Bordeaux—i.e. the stuff ranked first though fifth growth—was a beverage that was once bought and consumed by ordinary mortals. I was engaged in this gloomy speculation when I recalled a dinner at Sparks Steak House in Manhattan some years ago with Frank Prial, the *New York Times* wine columnist, at which, if I recall correctly, he had been speaking favorably about the second labels of the first-growth châteaux. Or maybe he was just commending Les Forts de Latour in particular, the second wine of famed Château Latour, which we had quite a bit of that night, hence the imprecision of my memory.

Like other second labels, it's made from the produce of younger vines and vats which are judged not quite powerful enough for the grand vin. Aside from its lower price, it has the virtue of making accessible the famously backward and masculine Latour style years before the

PHOTOGRAPH BY ANITA CALERO. PRODUCED BY LORA ZARUBIN. SOURCES, SEE BACK OF BOOK

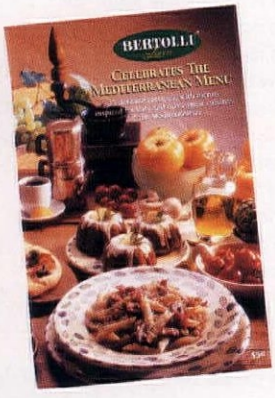
Pesto alla Genovese

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Pesto alla Genovese

2/3 cup pine nuts
1/4 cup Bertolli Classico Pure Olive Oil
2 medium-size garlic cloves, peeled and minced
2/3 cup Bertolli Extra Virgin Olive Oil
3 cups fresh basil leaves, firmly packed (remove stems, wash and dry thoroughly)
1/4 cup grated Parmesan cheese
1 tsp. salt or to taste

Place nuts, garlic, 1/4 cup Classico Pure Olive Oil and basil leaves in food processor or blender; process until evenly pureed, about 15 seconds. Transfer mixture to a bowl. Slowly stir in cheese, salt, and 2/3 cup Extra Virgin Olive Oil. Do not heat the pesto.

Makes 1 1/2 cups pesto, enough for 1 lb. pasta, cooked and drained. (Do not overdrain the pasta.) In a large bowl, toss the pasta with the pesto. Serve hot.

Recommended pasta: Fettucine, linguine, or gnocchi.

Hint: Pine nuts may be lightly toasted, in a toaster oven or in a frying pan on the stove.



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grand vin will be drinkable. In the best years—like '82 and '89—it's a very good bet. Château Margaux, another first growth, has been bottling its second label, Le Pavillon Rouge du Château Margaux, since 1908. These two wines have long been a secret of budget-minded connoisseurs.

In the past decade or so, second-label wines—not to be confused with second *growths*—have proliferated; there are now dozens to choose from, not only from the first-growth producers but from properties that were ranked second, third, and even fifth growth in the somewhat outdated 1855 classification. Theoretically, this is a happy development, at least for purchasers of the primary label or grand vins; the idea being that the first wine of any given maker is improved by virtue of strict barrel selection; wine which is not quite up to snuff is siphoned off to the second label. The question is, how good is the remaining juice—technically, let's face it, the dregs—which is bottled under the second label? And the answer is—good question. In weaker years, '91 through '94 for instance, the second label wines, if they are made, are apt to contain under-ripe or dilute grapes. (The more scrupulous makers declassify and sell this wine off in bulk.) In a year like '95, though—and probably '96—these wines are worth exploring, particularly in this hyperinflated market. But caution is indicated. Tasting through a selection of the '95 second labels, I was sometimes disappointed. Ideally, we're talking about the difference between Armani's black label and its less expensive white label, but often these second wines are the equivalent of no-name knockoffs.

The best place to choose a second wine is at the address of a grand vin that you admire. Haut-Brion is perhaps my favorite first growth, and I've found the lesser Bahans Haut-Brion to share some of the smoky, earthy characteristics of the great wine that enchanted diarist Samuel Pepys. In a year like '89 it is the match of many classed growths. Cheval Blanc, long considered a first growth, despite the oversight of the 1855 committee, also bottles Le Petit Cheval, although you may have to wait for your next trip to France to score a bottle. Lafleur, which some consider the equal of its neighbor Pétrus, makes one of the rarest and greatest second wines, Les Pensées de Lafleur. If you ever see a bottle, call me.

Two of the most consistently excellent second labels come from Léoville Las Cases and Lynch-Bages. The former château, a second growth, introduced its second label, Clos du Marquis, in 1904. The '95 is the best second-label wine that I've tasted, sensationally rich and long of finish. Lynch-Bages, nominally a fifth growth, is near the top of everyone's list of great châteaux, and their second label, Haut-Bages-Avérous, is always worth seeking out. The '89 has been my house claret for the past few years, and I'm about to stock up on the '95. Others to look for, in no particular order: Réserve de la Comtesse (Pichon-Longueville—Comtesse de Lalande), La Dame de Montrose (Montrose), Ségla (Rausan-Ségla), and Les Fiefs de Lagrange (Lagrange). Most of these wines from the '95 vintage should be nearly ready to drink this winter, unlike their big brothers and sisters. Which is reason enough to check them out, even if, by the time you read this, disaster in the international financial markets has tempered the price of the grand vins.

THE OENO FILE

'95 CLOS DU MARQUIS The second label of Léoville Las Cases, perhaps the superest of the super second growths. A great wine in itself, richer than most first wines, it seems to be full of blackberries and cranberries and plums. $28

'95 PAVILLON ROUGE DU CHÂTEAU MARGAUX Big sister Margaux may well be the Bordeaux of the vintage and this little sister is also beautiful, albeit more waifish. Plummy fruit, smoky and earthy highlights. Drinking beautifully now. $40

'95 HAUT-BAGES-AVÉROUS. Delicious curranty cabernet lightly framed in oak. Lynch-Bages fans should drink this while they wait for the first wine to come around. Also, if you can find it, the '89 Haut-Bages-Avérous is spectacular. $24

'95 CARRUADES DE LAFITE As with the grand vin, Lafite-Rothschild, this wine shows more finesse than power. A good example of the house style with a nice cedary nose. $30

'95 LE BAHANS DU CHÂTEAU HAUT-BRION Always one of the best second labels, the '95 is not a fruit bomb but has nice hints of the bricky, cigar-box aromas that Haut-Brion lovers adore, along with a very silky texture. $35



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October 1950

Modern is as modern does, and in the postwar years fashion set a fast pace for keeping the home au courant

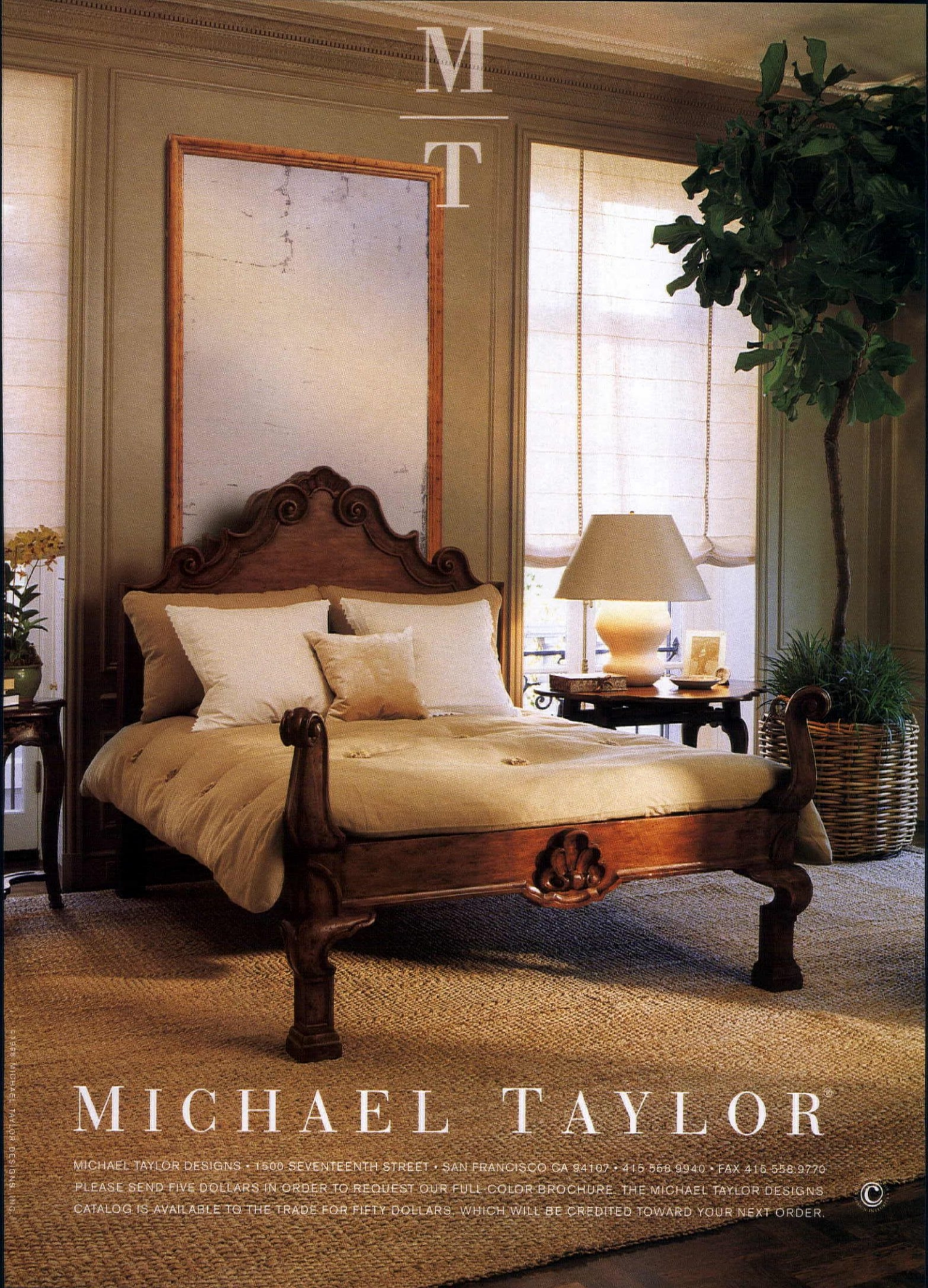
BY VÉRONIQUE VIENNE

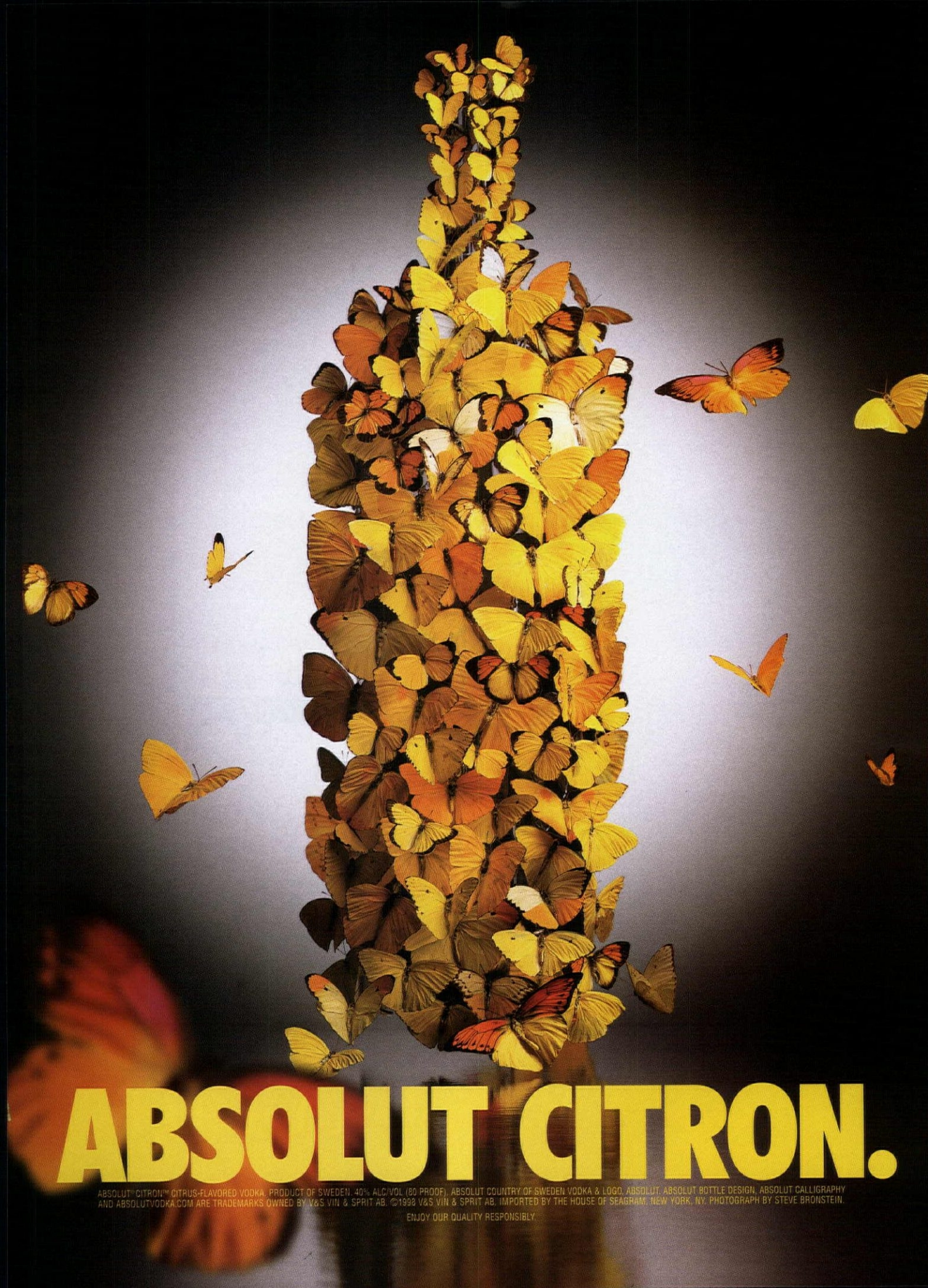
THE RELATIONSHIP between runway fashion and home decor has always been a bit erratic, for the simple reason that it's harder to change a room than revamp a wardrobe. In 1950, *House & Garden* tried to encourage its readers to update their homes by launching a "Live as Well as You Look" offensive. Readers were told to treat their furnishings as they would their clothes, by bringing the same informed point of view to the purchase of a chair as to a hat, a carpet as to a pair of gloves, a vase as to a jacket.

Combining flair and furnishings, the October cover, photographed by Horst, is evidence that anyone with the proper determination and attitude can make a living room au courant by selecting pieces by cutting-edge designers: the tripod lamp is by Robsjohn-Gibbings, the leopard chair by Walter Loos, and the vase by Alban Conway. The red carpet, by Lees, is rolled out, as if to lead the pert and urbane brunette toward her next glamorous shopping spree—perhaps to buy a new pair of shoes, some textured wallpaper, or rattan furniture.

Making it new and keeping up to date were articles of faith in the postwar era, when much of the country was in the grip of modernism. Almost everything for the home—from vacuum cleaners to toasters—was considered ripe for redesign. Even car manufacturers were swept up in the enthusiasm for the modern. Following the fashion beat, Detroit began to emulate Dior, outfitting Plymouths and Chryslers with fins as sharp as the pleats of a New Look Parisian gown. The message was clear: the future is now—and it's a designer's dream.

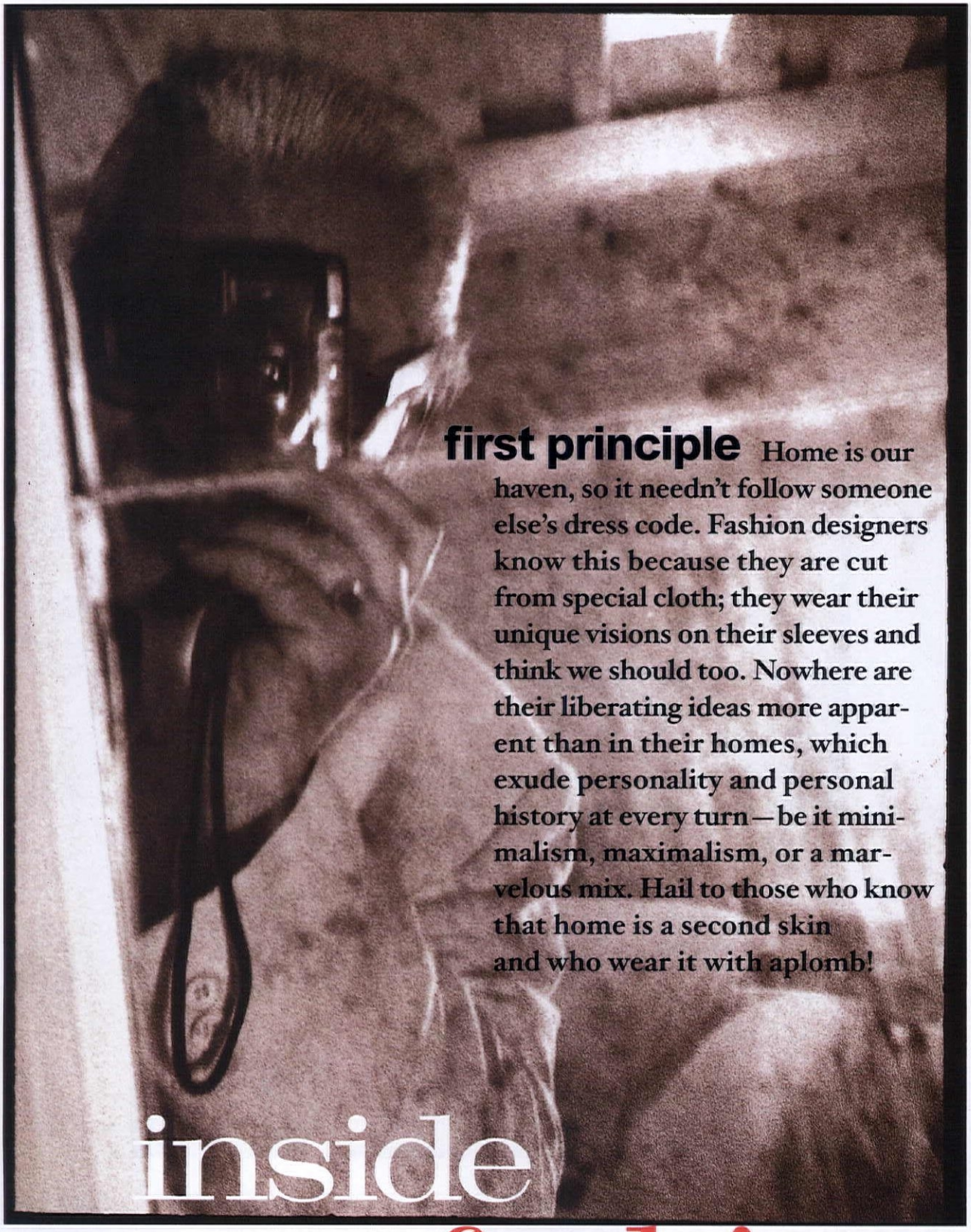
PHOTOGRAPH BY HORST


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first principle Home is our haven, so it needn't follow someone else's dress code. Fashion designers know this because they are cut from special cloth; they wear their unique visions on their sleeves and think we should too. Nowhere are their liberating ideas more apparent than in their homes, which exude personality and personal history at every turn—be it minimalism, maximalism, or a marvelous mix. Hail to those who know that home is a second skin and who wear it with aplomb!

inside fashion

the roman spring of karl lagerfeld



THE DESIGNER'S FLAT IN ROME HAS BECOME A LABORATORY FOR HIS EXPERIMENTS IN THE ALCHEMY OF LESS AS MORE

BY WILLIAM NORWICH PHOTOGRAPHED BY KARL LAGERFELD



THE VIEW from Lagerfeld's terrace in Rome, opposite page, includes the convent next door. IN THE MAIN SALON, this page, the designer's desk sits tucked beneath the staircase, alongside a Dixon floor lamp. The desk was bought at Christian Liaigre's shop in Paris, the source for most of the furniture in the apartment.



"I WANTED EVERYTHING MODERN," says Lagerfeld. In the main salon, this page and opposite, a hanging lamp casts warm light onto the monochromatic array of a sofa and ottomans, upholstered in white and striped cotton canvases, from Liaigre.

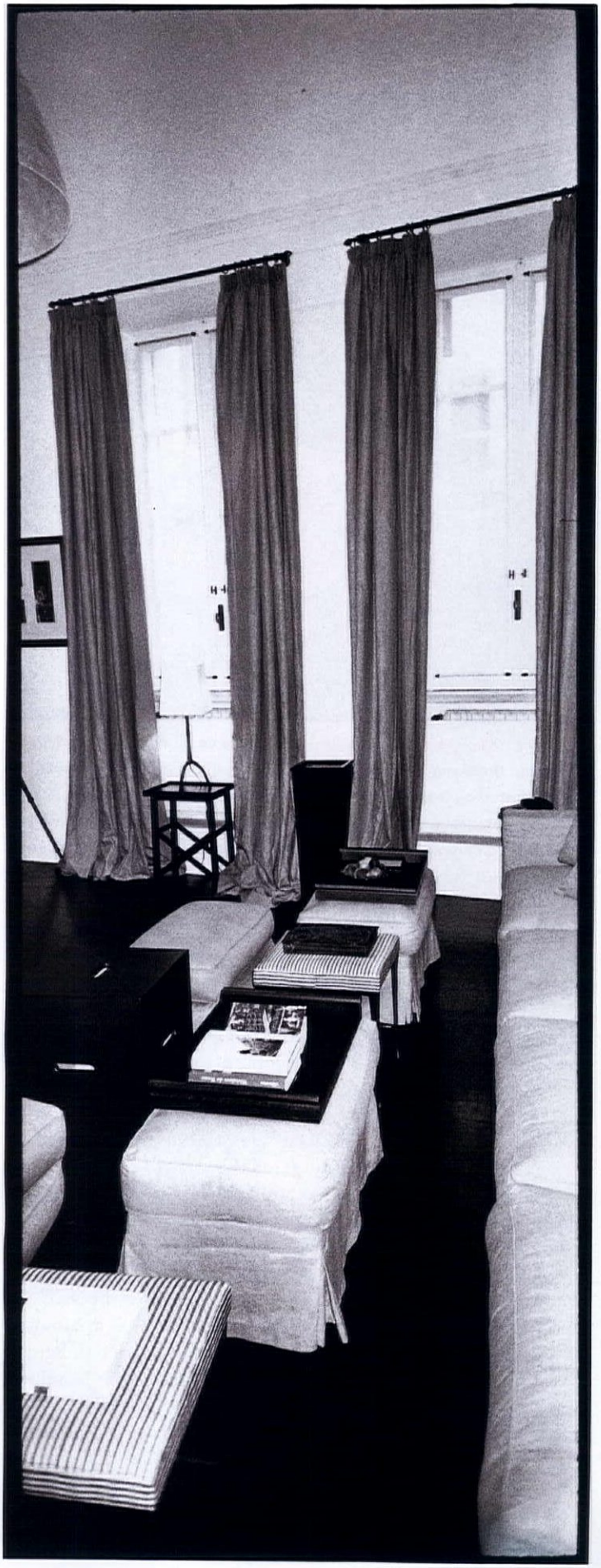
SOME DECORATORS are very nice. Some are my friends, like Andrée Putman and Christian Liaigre. But I don't work with decorators. I prefer to make my own mistakes," says Karl Lagerfeld.

He smiles. Lagerfeld is doing something he loves, taking photographs. This afternoon his subject is his duplex apartment in Rome, which he redecorated last spring. He measures the light, nudges furniture. "For me, decorating a house is fun," he explains to his guest. "This is how I do it: First, I imagine a life. Then, I see what should be in the environment. I shop. I see everything arranged in my mind. It is like making a video. When the moving trucks arrive, I play the video until everything is put in place."

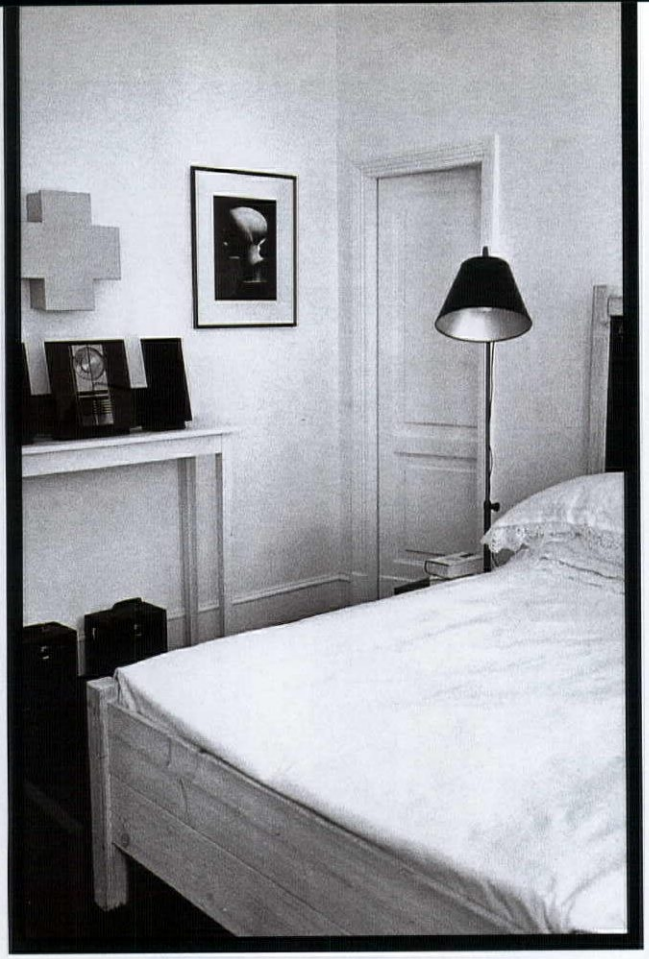
His voice is a pearl-elegant rumble. Thoughts are expressed rapidly—with confidence, with humor—as Lagerfeld peers through the lens of his camera at the upstairs guest bedroom. The apartment, which he has had since 1984, is a former artist's atelier, built in the mid-seventeenth century on a narrow lane near the Palazzo Borghese. Lagerfeld brushes an invisible speck from the clothes he wears—black linen pants and a white jacket by Yohji Yamamoto. Noticing his guest's gaze on the small embroidered red flower on his jacket pocket, he jokes, "It's not ketchup. It's fashion."

Lagerfeld then looks up and considers the golden light pouring in from the skylight. It's as good a time as any, he decides, for his self-portrait. He turns his camera toward the large mirror resting against the opposite wall, and catches his image in the century-old looking glass. He clicks once, clicks twice . . . enough. He is done taking pictures in this room. Gracefully, he descends the staircase that leads to the main salon.

In 1986, when *House & Garden* first published photos of Lagerfeld's aerie in Rome, the place had a different look entirely. Back then, it was a sort of idealized Grand Tour



MEALS FOR THE MIND, a selection of books, are served on trays from Liaigre, whose store provided the table lamp as well. The curtains are simple cotton and silk custom-made for Lagerfeld; the floors were treated with a dark wood stain.



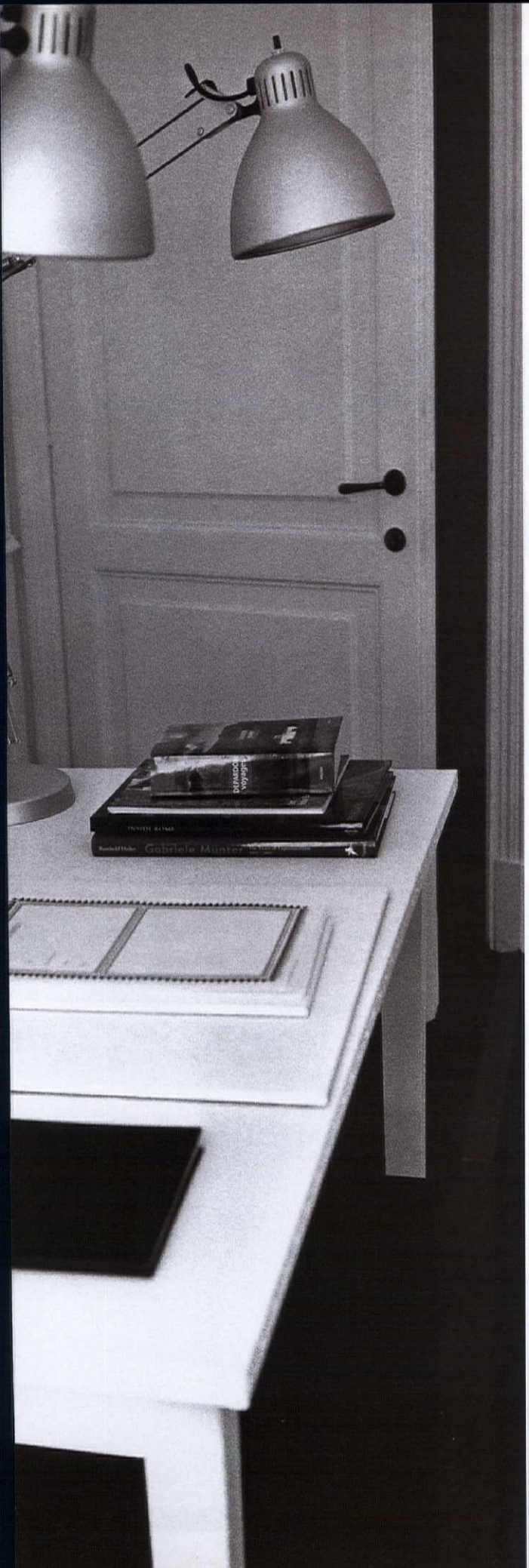


LAGERFELD IS PARTICULARLY FOND **of the desk, right, and console with the Bang & Olufsen stereo, above, in his master bedroom. Created by Belgian fashion designer Ann Demeulemeester, both pieces are one-of-a-kind prototypes, made from standard artist's canvas gessoed white and stretched over a wood frame. "Genius," says Lagerfeld. He bought the desk lamps at an art supply store. The framed photographs are all by Lagerfeld.**

bohemia, opulent with rich fabrics, wood paneling, Aubusson tapestries, a Louis XVI bed, and an abundance of late-eighteenth-century Piedmontese pieces.

But it's goodbye to all that now. The apartment's current incarnation reflects the contemporary minimalist concepts that blossom in Lagerfeld's imagination these days—whether he's furnishing his houses or designing fashions for Chanel and Fendi. The seed was planted, he says, in the 1980s, when he first encountered the work of artist Donald Judd, whose paintings—as well as the austere homes he dwelt in—helped to popularize minimalist aesthetics. Until Judd's death in 1994, Lagerfeld says he dreamed that the artist might design a house for him.

Under the minimalist spell, Lagerfeld painted the walls of his Rome apartment white and refurnished it almost entirely with pieces bought at Christian Liaigre's in Paris. "Not long ago, when I signed a new contract with Fendi in Rome, I decided I would redecorate," says Lagerfeld, who visits the Italian capital monthly for meetings and fittings. "Decorating, for me, is like designing a new fashion collection every six months. Change is good. I wanted something modern here, but not Italian modern. I thought the dark furniture of Christian Liaigre would mix well with







FRANÇOIS HALARD

Chintz Charming: When in Rome, the First Time

A LOOK BACK at these pages from House & Garden's September 1986 feature story on Karl Lagerfeld's apartment in Rome demonstrates how much his tastes have changed. The main salon, top, included an 18th-century copy of the Medici Venus, Piedmontese Louis XVI chairs, and an Italian chandelier dating from about 1790. Lagerfeld's bedroom, above, which is now painted white, had red damask on the walls; the carpet was copied from the Winterhalter painting in the room.

my photographs in dark frames. Maybe it's pretentious, but since I've been doing photography I prefer them rather than paintings or even my own sketches. I'm very comforted by these remembrances of the architecture, the statues and landscapes, and the people I've seen."

The Rome flat has become a laboratory for Lagerfeld's experiments in the alchemy of less as more. He is putting his spin on minimalism on a larger scale in his recently acquired 40-room house in Biarritz. Decorating with a mix of furniture by Liaigre and Philippe Starck, Lagerfeld has also commissioned Tadao Ando, the Japanese architect who won the coveted Pritzker Prize in 1995, to build a studio on the property.

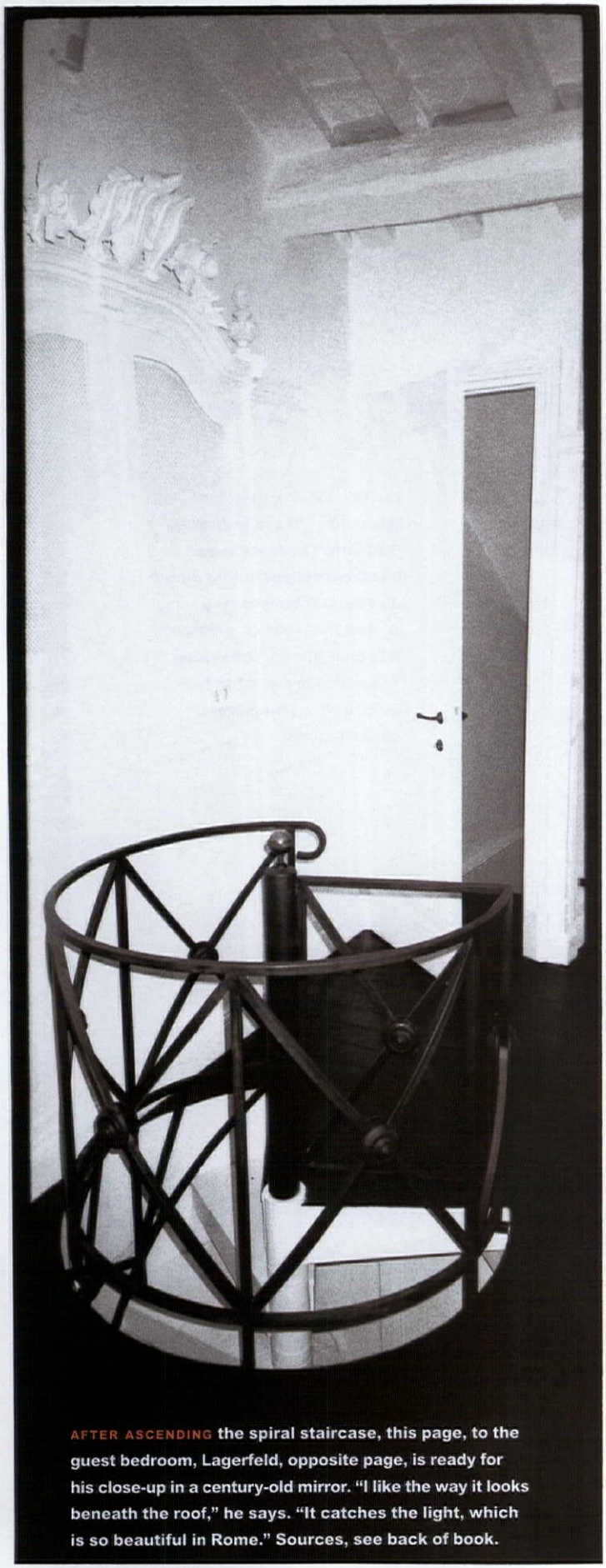
Meanwhile, Lagerfeld has sold his country place near Paris, as well as a big house in Hamburg, a huge nineteenth-century villa overlooking Monte Carlo, and a palatial mansion in

UNDER THE MINIMALIST SPELL, LAGERFELD PAINTED THE WALLS WHITE





LAGERFELD HAPPENED ON **this unique bed in his native Germany. The blackboard headboard is perfect for phone numbers. "I have mostly erased them before taking this photograph," he laughs. The lamps are by Christoph Delcour; the linens were custom-made.**



AFTER ASCENDING the spiral staircase, this page, to the guest bedroom, Lagerfeld, opposite page, is ready for his close-up in a century-old mirror. "I like the way it looks beneath the roof," he says. "It catches the light, which is so beautiful in Rome." Sources, see back of book.

Brittany. "They were houses I hadn't seen in years," he says, as he photographs the main salon. "I had too much. For my taste now, I should have less—less furniture, fewer houses."

But he seeks new adventures nonetheless. Lagerfeld says he is currently looking for a studio and living space in New York—a city in which he has never had a place before. "And I want to make a change in Paris," he adds, referring to his treasure-filled eighteenth-century apartment on the rue de l'Université. "I want something modern. I would like a larger photography studio, and there are parts of the house I never go into—too many salons. Party life is over."

BUT DOES HE HAVE NO lingering regrets for days and styles past? Stepping into his bedroom on the lower floor of the Rome apartment, Lagerfeld laughs when asked what happened to all the damasks, the carpets, and the Piedmontese chairs covered in yellow satin, which until recently decorated the room. "With all those brocades, you could hardly breathe," he says.

Instead, Lagerfeld insists that in living with less, he has discovered a renewed vigor. "The exciting thing is to find and collect, not to own," he says. "I don't want to age in front of my museum pieces. I didn't work my whole life to end up like a curator."

Focusing his camera on a unique gessoed-canvas console and table created by Belgian fashion designer Ann Demeulemeester, he says: "The light is so beautiful in Rome, I wanted a very clear bedroom. I found that strange bed with the blackboard in Germany; I thought Demeulemeester's pieces were pure genius. And *basta*! That's it." Nothing more. "I like sleeping in a room where I don't have to look at things. I prefer the imagination."

karl confidential

GREW UP IN *Hamburg, Germany.*

FIRST FASHION MOMENT *At age three, he selected an outfit for himself: black suede lederhosen with gold embroidery. The shop, Lanz, in Salzburg, still has the record of the sale.*

FIRST CAR *A black and silver Bentley, given to him by his father for his 21st birthday.*

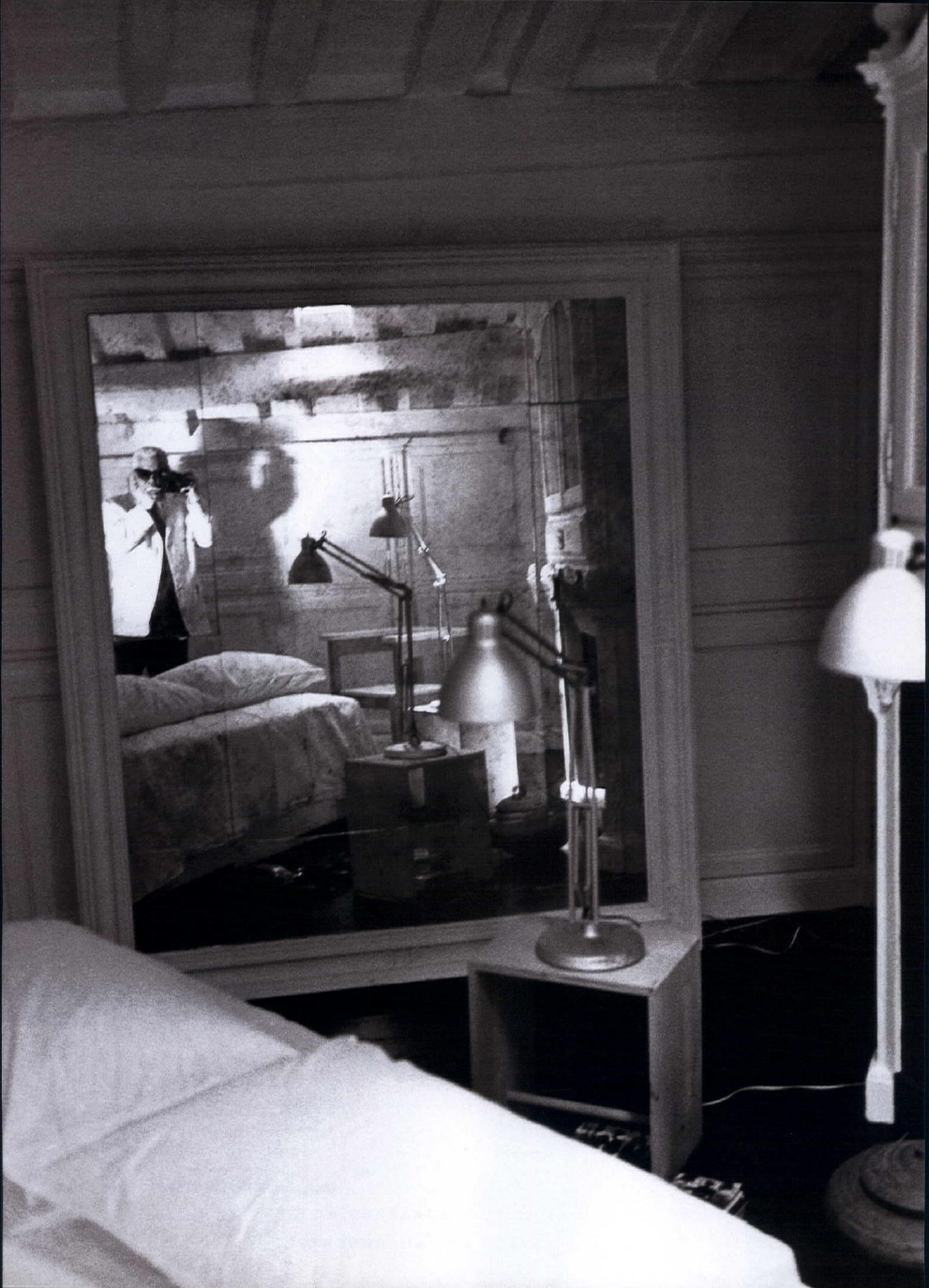
FIRST PARIS APARTMENT *He rented a flat owned by his mother's personal shopper at the couturier Molyneux.*

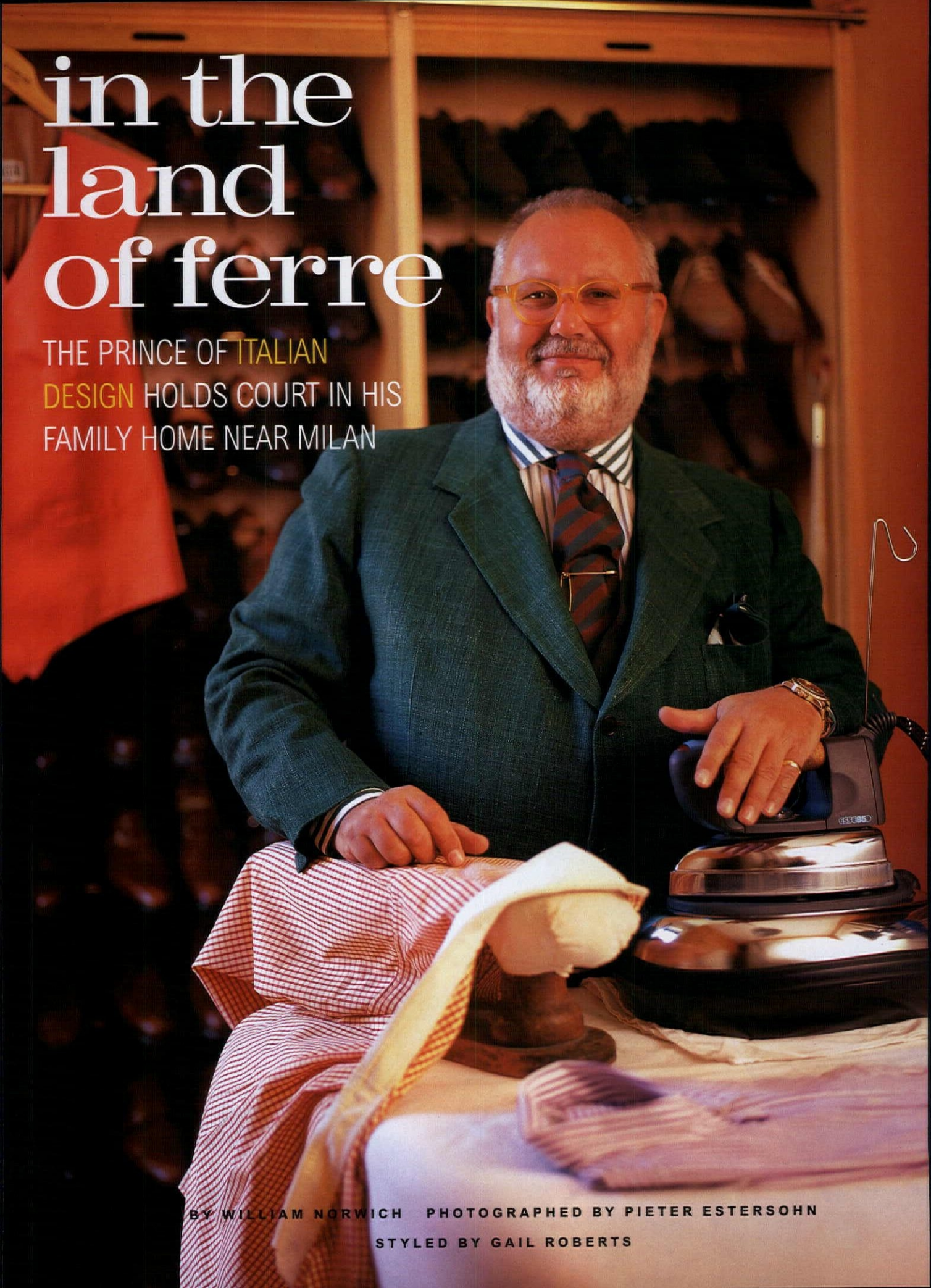
FAVORITE BEVERAGE *Diet Coke.*

FAVORITE MOMENT *"The next."*

BEST WAY TO SEE KARL'S PHOTOGRAPHS UP CLOSE *At his recently opened Lagerfeld Gallery in Paris, at 40 rue de Seine. The photos are for sale, along with books of Lagerfeld's photography, and articles such as sunglasses, chic white shirts, and Fendi accessories.*

HIS MOTTO *"Don't complain, don't compare."*





in the land of ferre

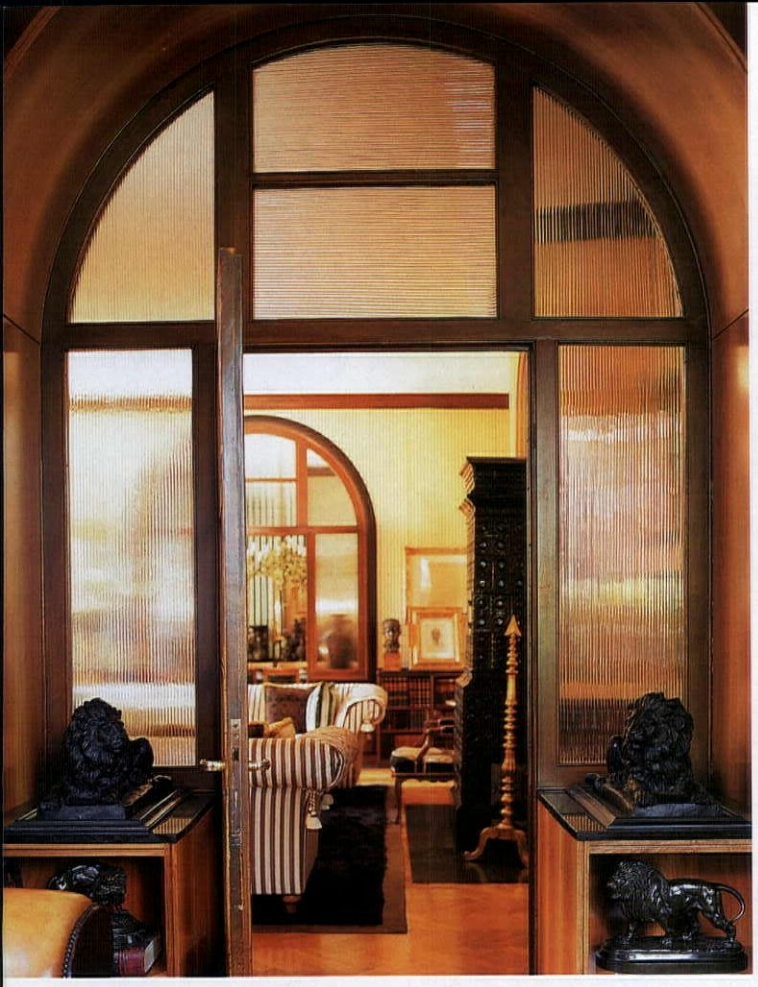
THE PRINCE OF ITALIAN DESIGN HOLDS COURT IN HIS FAMILY HOME NEAR MILAN

BY WILLIAM NORWICH PHOTOGRAPHED BY PIETER ESTERSOHN

STYLED BY GAIL ROBERTS



FERRE'S STYLE is a mixture of individual pleasures and family treasures. **THE ARMCHAIR** in the library, this page, is from his grandfather's office, and the 20th-century paintings of female nudes are from his grandfather's collection. The lamp is another family heirloom. The 18th-century French desk was bought in Paris; the rug is Persian. **THE DESIGNER**, opposite page, in his laundry room.



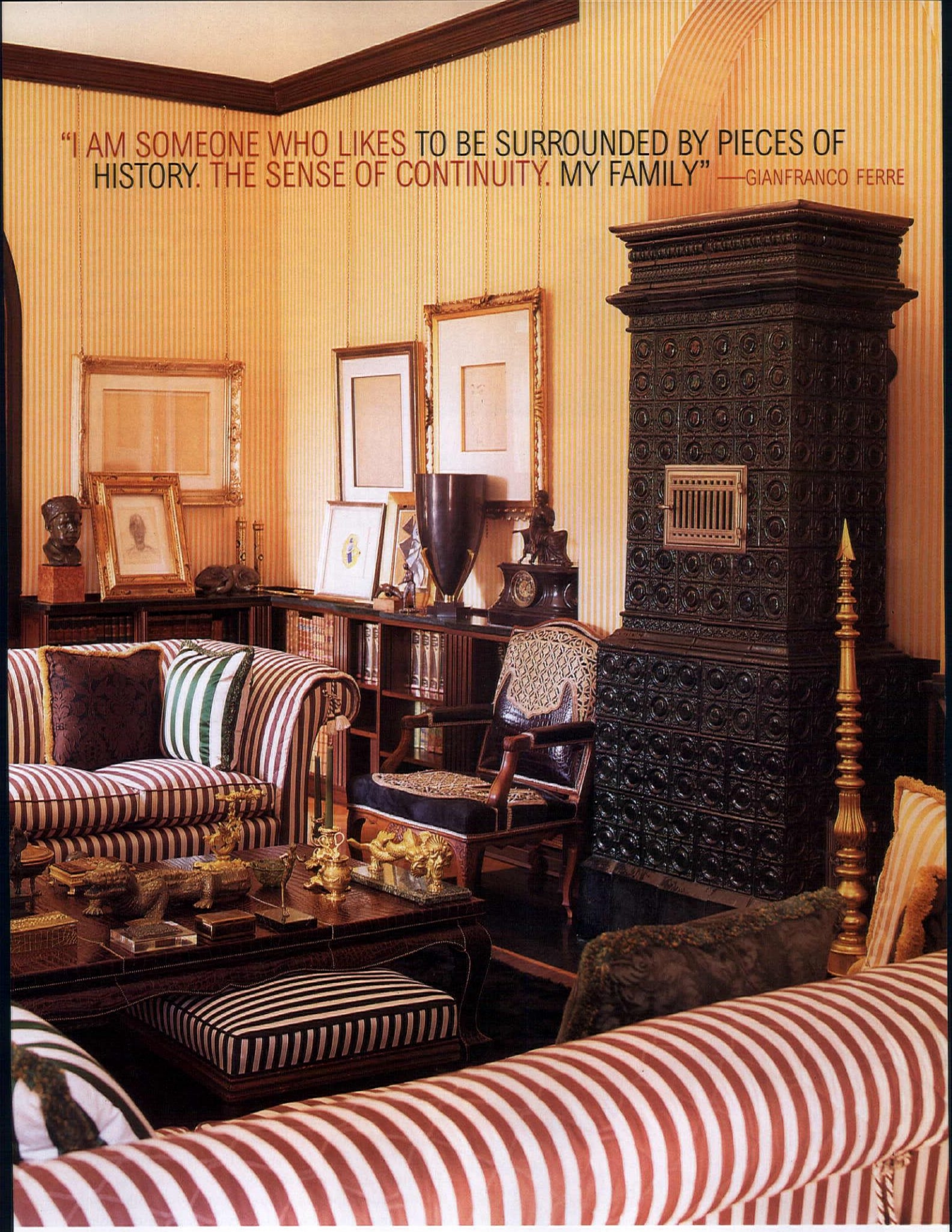


GIANFRANCO FERRE is a regal man, someone a friend once compared to an "Elizabethan lord in a Verdi opera . . . exquisitely barbered, slightly distracted, and formidably refined." But while most lordly types often go about with nothing but air in their pockets or purse, Ferre always carries a gold safety pin he has had since childhood, as well as an old set of keys. The keys belong to the Ferre family home in Legnano, about 16 miles from Milan.

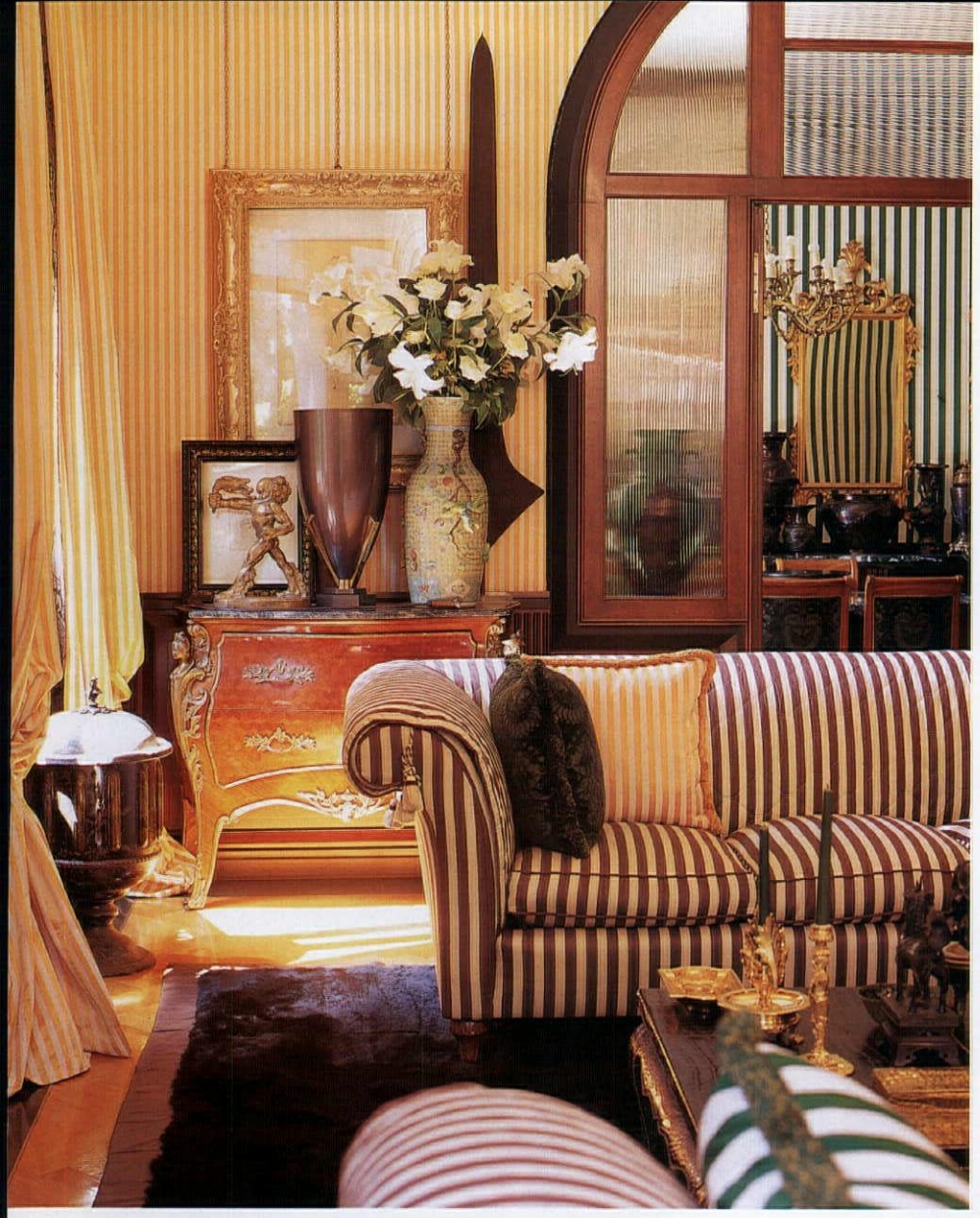
"I am someone who likes to be surrounded by pieces of history," the prince of Italian fashion says, receiving a guest in the library of the house. "This is how I've chosen to decorate here. I've surrounded myself with the things I grew up with—edited a bit to make the house more masculine. But what is most Proustian for me is the atmosphere here, how it all comes together. The sense of continuity. My history. My family."

Ferre, the younger of two sons, was born and raised in

PERSONAL REFERENCES abound in the house. Ferre, a Leo, displays his extensive collection of lions in bronze, wood, and vermeil in the library, above. IN THE LIVING ROOM, right, his fondness for stripes appears in the sofas, pillows, and wall coverings, all in fabrics made exclusively for him in the Milan region. The stove is turn-of-the-century majolica and is a family heirloom. The art in the living room includes two Klimt drawings, one Giacometti, a small Léger, and a Man Ray, all purchased by Ferre. The low table is Chinese, and has been re-covered in Italy with genuine crocodile skin.



"I AM SOMEONE WHO LIKES TO BE SURROUNDED BY PIECES OF HISTORY. THE SENSE OF CONTINUITY. MY FAMILY" —GIANFRANCO FERRE



FERRE IS FOND of personalizing his rooms by amplifying on a favorite theme. IN ADDITION TO stripes in the living room, left, and the lions in the library, his affection for crocodiles appears in many guises on the crocodile-skin table, below left. AS ELSEWHERE, the fabrics on the walls, the curtains, and the upholstery in the dining room, opposite page, were custom-made. The 18th-century chandelier is French. The jars are Chinese bronzes dating from the 17th to the 19th centuries. The dining table and shelf behind it, family heirlooms, are marble platforms from the 1940s. The 19th-century chairs from Lombardy are also family pieces. The serving plates on the table are Chinese. The mirrors, another theme with variations, are 18th- and 19th-century pieces from several countries.

Legnano. His father, a well-to-do engineer, died when Gianfranco was quite young. He was 15 when he and his brother moved to this house with their doting mother.

Ferre got his degree in architecture, practiced briefly, and then worked for a while as an interior designer in Milan. An unexpected offer to design accessories took him into the world of fashion in the late 1960s. He found a small apartment in the city, but returned faithfully to Legnano several nights a week because his family gave him the emotional sustenance he needed to deal with the vagaries of the fashion world.

When his mother died a few years ago, Ferre moved back permanently and now commutes to Milan. He also has a vacation house on the shore of Italy's Lake Maggiore.



BUILT in the 1920s, the Legnano house is not overwhelmingly large. The neighborhood is cozy, not formidable. Bright, colored banners wave from the street posts announcing a Renaissance-theme summer art fair at the end of the month. But inside the Ferre house, luxury reigns. In the kitchen, the cook chops parsley to dress a veal piccata. The valet sets a silver tray with Venetian glasses and a bottle of bubbly water on a side table. A man from his office in Milan waits in the foyer in case Ferre needs to be driven somewhere.

The house is filled with family antiques. Lions and crocodiles are two motifs that appear throughout. Ferre is a Leo, who inherited a passion for crocodiles from his grandfather. The elegant stripes on chairs, sofas, and the silk-covered walls connect the rooms and enchant the eye with an almost





BOOKS DO FURNISH a room and even a hallway. The curved paneling is cherry-wood. Ferre brought the chair back from China. MORE THINGS LEONINE in bronze, wood, and vermeil adorn a Chinese table, opposite page, top right; a corner of the library, opposite page, below.





ciao, gianfranco!

NAME GAME *Jahn-FRAHN-koh fer-RAY.*
SCHOOL DAYS *Received his degree in architecture from the Politecnico di Milano in 1969.*
JOB SEARCH *A dearth of opportunities for architects in Milan led him first to decorating, which he disliked, and then to designing jewelry for fashion houses.*
FIRST FASHION MOMENT *Italian* Vogue *editor Anna Piaggi published some of his big silver jewelry bows in a photo spread of models ice-skating in swimsuits.*
DISCONTINUED *Artistic director of Christian Dior from 1989 to 1996.*
STAR CLIENTS *Lee Radziwill, Barbra Streisand, Iman, Blaine Trump, Denise Hale, Princess Michael of Kent.*
END QUOTE *"The woman I design for may as well be eating a cheese sandwich, but it is the way she holds it that will capture your attention."*



snobbish drama. "After my mother died, when I wanted to give the house a more masculine feeling, I thought of stripes," Ferre explains. "I'd been in some gentlemen's clubs in England, and I had in mind the stripes used there. They give both color and broad dimensions to the rooms."

Of course, Ferre did not find his stripes at the local dry-goods shop. "Getting the size of the stripes right is very important," he says. "I put pieces of canvas on the walls and cut ribbons into the right widths. Then my tailor stitched them on to the canvas and prepared them for my mill, where they made the fabric. In silk."

He smooths the folds of his waistcoat. Takes a call from the office concerning his



IN REDOING the family home for his own use, Ferre wanted a more masculine atmosphere. THE MASTER BEDROOM, left and opposite page, with its Empire desk, faux crocodile bed, and Biedermeier wardrobe, reflects this ambition. His bathrobe and shirt hang on a screen, a gift from Milan boutique L'oro Dei Farlocchi. IN THE GUEST BATHROOM, below, visitors are treated to a selection of scents from around the world.

private plane to Florence for dinner. His library shelves are filled with books arranged elegantly, without regard to subject. Tucked among the literature is a biography of Ferre by the Italian journalist Edgarda Ferri. "Le origini, i valori, i successi: storia di un grande della moda che la celebrità non ha cambiato," reads the cover line. "The origins, the values, the successes of a great man of fashion whom celebrity has not changed."

DESPITE the nobility of his speech and gestures, Gianfranco Ferre is shy and sensitive. He knows you know how much this house misses his mother.

"I love to travel," he then offers, changing the topic to avoid sentimentality. Nearly an entire wall is devoted to travel books. Ferre began traveling early, when he was working for the Italian government's trade department. He was sent to Bombay to analyze textile business opportunities there. The trip was a revelation. What he calls the "uncontaminated way of dressing" influenced his thinking about how Westerners could dress. Since then, Ferre has traveled often to India and the Far East. In fact, when Diana Vreeland made her famous pronouncement "Pink is the navy blue of India," she was speaking to Gianfranco Ferre, who responded, "naturally, pink is the navy blue of India because it's the cheapest of all dyes."



Throughout the years, the press has called Ferre the Frank Lloyd Wright of fashion because of the close connection between his early years as an architect and the masterful tailoring of his designs.

"Even after all these years," Ferre says, "I still approach fashion in the same way as I did architecture. The process is the same. The concept of construction is the same. Architecture is a search for a solution of form, shape, and color. So, too, is fashion. With both, you begin with a story."

The story ends each day when Gianfranco Ferre comes home to the things he loves best.


"EVEN AFTER ALL THESE YEARS, I STILL APPROACH FASHION
THE WAY I DID ARCHITECTURE"
—GIANFRANCO FERRE

a new mood

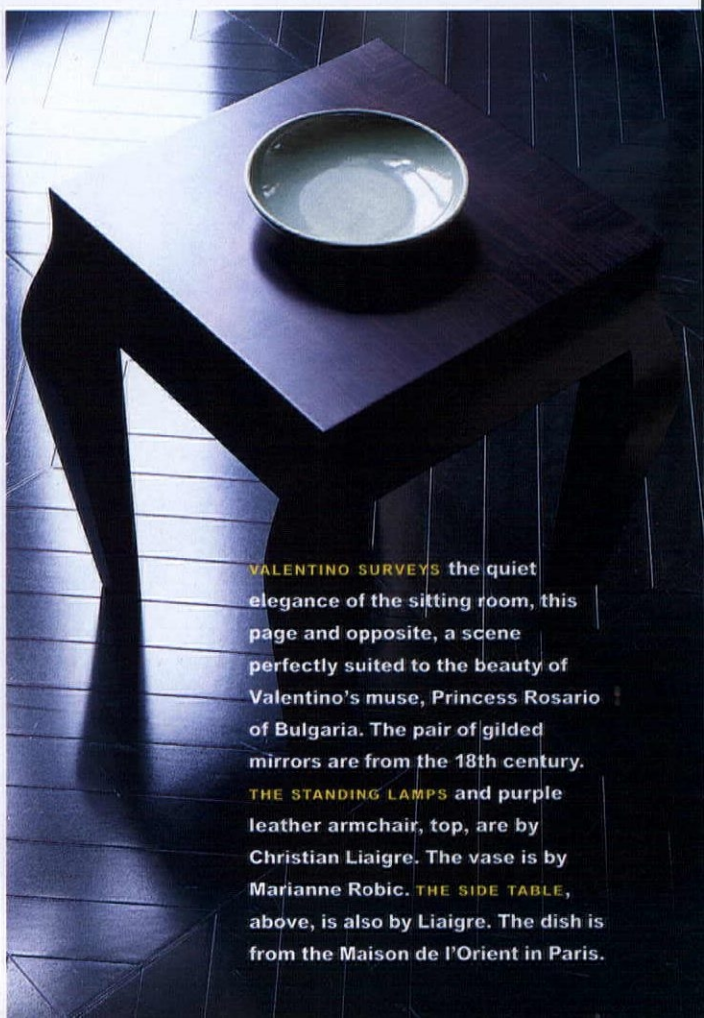
FROM RENOWNED OPULENCE TO OPULENT MINIMALISM, VALENTINO SIGNALS THE FUTURE WITH HIS OFFICES



BY WILLIAM NORWICH PHOTOGRAPHED BY ERIC MORIN







VALENTINO SURVEYS the quiet elegance of the sitting room, this page and opposite, a scene perfectly suited to the beauty of Valentino's muse, Princess Rosario of Bulgaria. The pair of gilded mirrors are from the 18th century. THE STANDING LAMPS and purple leather armchair, top, are by Christian Liaigre. The vase is by Marianne Robic. THE SIDE TABLE, above, is also by Liaigre. The dish is from the Maison de l'Orient in Paris.



MINIMALISM, YES, BUT IT'S MINIMALISM AS SEEN BY VALENTINO

WHEN MINIMALISM took fashion by storm not long ago, it was assumed there would be a few holdouts. Valentino, for instance.

But during the couture shows in Paris last January, when Valentino unveiled his new office/showroom on the historic place Vendôme, the fashion flock could not believe what they saw. Smack dab on the *étage nobiliare* of a palatial residence built during the gilt-heavy reign of Louis XIV, Valentino opened the doors on a fresh interpretation of minimalist design. Quel surprise! Valentino and his business partner Giancarlo Giammetti had commissioned Christian Liaigre to ready their Paris office for twenty-first-century chic. The result is transcendent, luxurious, provocative. Here the lightness of minimalism reveals, rather than denies, history.

"Minimalism, yes, but it is minimalism as seen by Valentino," the designer laughs. "Ask Mr. Giammetti. He was all for it. I was not at first. Not at all. I love more cozy things. I love to be in a room where the things I love almost eat me, if you know what I mean," Valentino exclaims, referring to his castle near Paris, the last project of decorator Henri Samuel.

"But I like it here so much now, the light and the contrasts of color," he says. The decor has begun to exert its influence on Valentino's fashion: modernist, geometric shapes; uncomplicated but sumptuous fabrics.

It's all about what women want, Valentino concludes. "The ladies don't want to be flashy-flashy as they were in the past. And this is my new approach."

The calm mix of a few antiques with a few striking contemporary pieces accounts for the rooms' originality. THE FLANNEL SOFA, left, is by Christian Liaigre. THE FIREPLACE SURROUND in the study, opposite page, top, is from the 19th century. The chair and lamp are by Christian Liaigre. Anne and Patrick Poirier's drawing *Extrême douceur,* 1997, hangs next to an 18th-century gold-leaf mirror. A 19TH-CENTURY crystal chandelier hangs in the sitting room, right. Sources, see back of book.





valentino 411

THE LOOK *Babe Paley meets the Miller Sisters.*

FIRST FASHION MOMENT *Became infuriated, at age 6, when his beloved mother ruined the effect of his gold-buttoned navy blue suit by insisting he wear an unsuitable butterfly tie.*

FIRST FAMOUS AMERICAN CLIENT *Jacqueline Kennedy Onassis.*

RESIDENCES *Rome, Gstaad, Manhattan, Capri, London, the outskirts of Paris, and a 140-foot yacht.*

DECORATING TIP *"Style in fashion changes all the time; you should be more faithful in decoration."*



french dressing

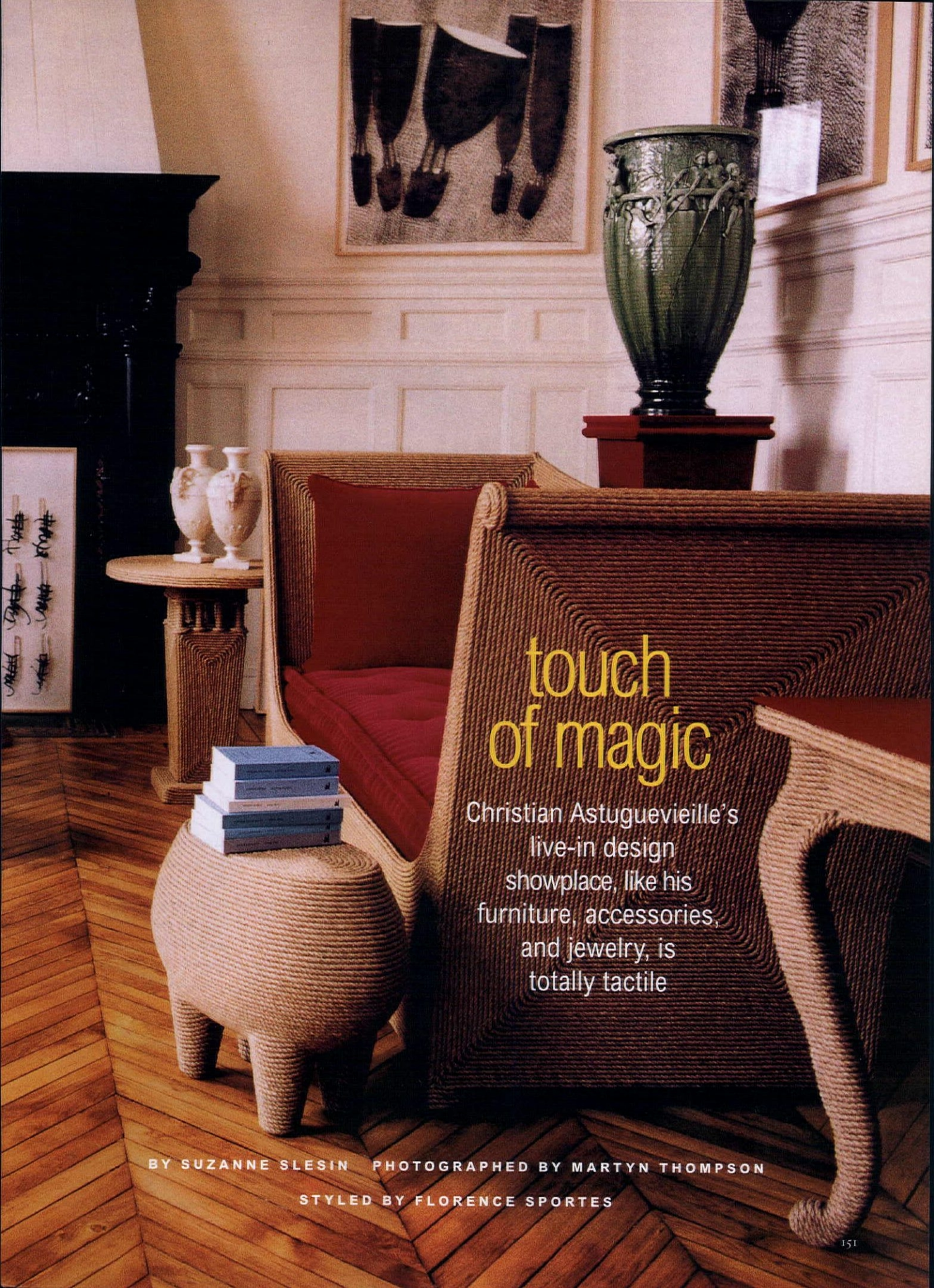
SHOPPING CAN BE SO EXHAUSTING! Flipping all that cash weakens wrists, fingers scorch on melting plastic. A respite, please? Why not tiptoe through the tended turf on the Hermès terrace in Paris? That's what we thought when photographer extraordinaire Helmut Newton suggested turning his lens on the roof of the company's store this summer. Oh, never mind that it is a preserve of Hermès executives. With the click of his camera you're a figment of Newton's imagination in a fashion paradise, a size two, and so pretty in pink.

PHOTOGRAPHED BY HELMUT NEWTON PRODUCED BY WILLIAM NORWICH


RVP
RVP
HAIR BY PAOLO. MAKEUP BY REGINE BEDOT. SOURCES: SEE BACK OF BOOK.
STYLED BY FRANCELINE PRATT
RVP



THE FOCUS OF THE PRIVATE sitting room is the black carved allegorical mantelpiece. The huge majolica vase on a pedestal is an 1890 work by Joseph Chéret and depicts a fishing scene. Astuguevieille designed all the furniture using his signature cord material. The pieces are part of a collection that is available from Holly Hunt showrooms.



touch of magic

Christian Astuguevieille's live-in design showplace, like his furniture, accessories, and jewelry, is totally tactile

BY SUZANNE SLESIN PHOTOGRAPHED BY MARTYN THOMPSON

STYLED BY FLORENCE SPORTES

THE ENTRANCE is startling, at the very least. Leggy, black, totem-like structures stand in the foyer like recently arrived extraterrestrial creatures. One need not be afraid: beyond, tall doorways offer glimpses of high ceilinged, molding-laden rooms, where lush red-velvet-covered chairs and sofas seem to be conspiring with tufted tables and rope-wrapped chests. Here and there are primitive-looking sculptures, some with feathers and twigs.

This is the private kingdom of Christian Astuguevieille, jewelry, accessories, and furniture designer. Recently, he and Georg Dressler, his business associate, moved to a prized apartment, two floors below their old one, in a grand 1870s Paris building near the Park Monceau. Astuguevieille uses the labyrinthian suite of rooms as a live-in design laboratory.

The solid and imposing character of the building, which has a rattling, glass-doored elevator and an ornately carved staircase, is a suitable introduction to Astuguevieille's point of view. He combines the old-world traditionalism of his childhood with the otherworldly modernism that is fashionable today.

Astuguevieille, who is the creative director of accessories for Nina Ricci, the French fashion company, and a creative consultant for fragrances for Comme des Garçons, the innovative Japanese company, has always made a connection between the two extremes. Nowhere is that more evident than in the white-walled living room, where a turn-of-the-century armchair by the noted designer Majorelle nudges an elephantine black sculpture.

"That's the *Mamout*," says Astuguevieille, "one of the pieces I made for an exhibition in Tokyo in 1992." The chair and its matching ottoman were part of the furnishings of an Astuguevieille family house that was built near Paris, on the banks of the Seine. "It was white with red-brick stables like people had in the old days," Astuguevieille says. "I remember that my grandfather kept everything,





BARE WINDOWS, parquet floors, and white moldings, above, update the formal living room. Astuguevieille's table base and armchair are made with bits of cut cord. The side chair is one of his rustic designs. THE FREQUENT TRAVELER fills the study with calligraphic drawings and artifacts from his journeys, left. AN ARMCHAIR AND ottoman by Majorelle, opposite page, family heirlooms from about 1900, were reupholstered in red velvet. They stand next to Astuguevieille's 1992 sculpture *Mamout* in the living room.



The apartment combines an old-world traditionalism with an **otherworldly** modernism



IN THE INTIMATE dining room, this page, the sophistication of sienna walls contrasts with the rough-hewn wood of the mantelpiece and Astuguevieille's black rope-wrapped chairs. A LONG, NARROW stained-glass gallery, opposite page top, connects the dining room to the kitchen. ASTUGUEVIEILLE in the gallery, opposite page, bottom. Sources, see back of book.

and I always collected pieces of rope. One day I started making jewelry out of rope, then small figures, like hunters and samurai, and, about ten years ago, furniture."

IT HAS BEEN a prolific decade. Astuguevieille brought to his furniture designs the same creative spirit that permeated the fanciful and ethnographically inspired jewelry of twisted and braided rope and leather with which he began his career. Natural cord has long been his signature material, and his early pieces of furniture—wrapped with yards of rope, or covered in cut ends of cord with a hard-to-keep-one's-hands-off, brush-like surface—were showstoppers. His most recent designs, however, are quieter and more refined. "My work has always been about touch," says Astuguevieille, whose forms are often inspired by artifacts from the civilizations of Oceania, Africa, and South America.

Nowadays, Astuguevieille, who is both an armchair and an actual traveler, is designing pieces that are less attached to any particular time or place, like the inviting, plush-velvet sleigh-bed sofas. Ottomans are cuddly, tables stand on graceful legs, sofas have smoothly curved backs and elegantly flared arms.

Versions of all the pieces are available in the United States through the Holly Hunt showrooms. Right now they furnish the apartment's private sitting room, at the end of a long, curving corridor. Two sofas face each other near a carved allegorical fireplace. On a pedestal stands a family treasure, a 1890 majolica vase by sculptor Joseph Chéret. Seven of Astuguevieille's paintings on glass, based loosely "on the theme of interplanetary voyages," line the walls. The black-and-white images of large urns, which have a kinship with the shape of his furniture and his sculptures, reflect the artist's metaphysical thoughts. "They are about the immensity of the universe," he says. "Where is the end of the end?" The answer may exist only in his imagination.



rope tricks

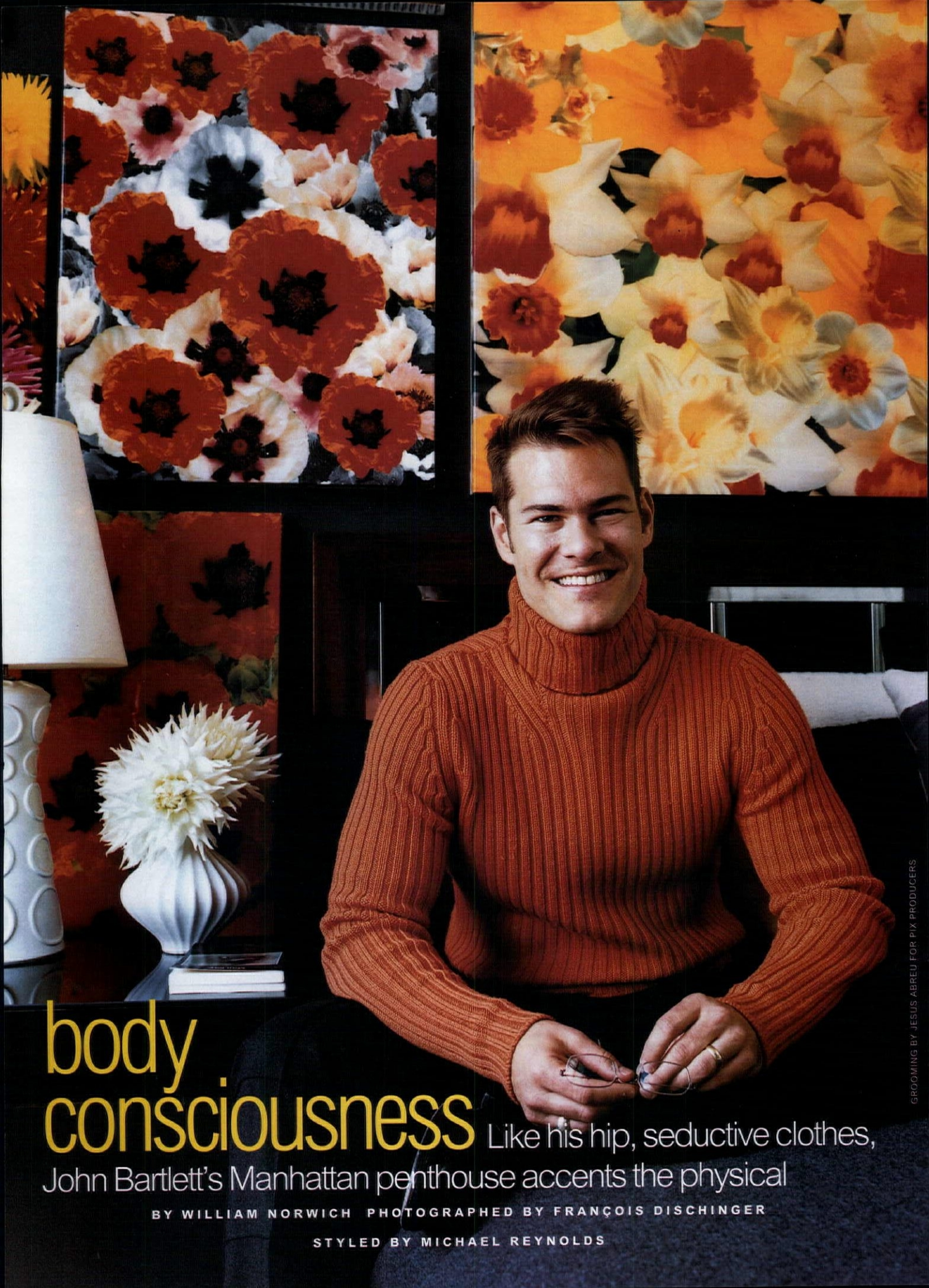
RÉSUMÉ *Born in Paris in 1948. Artistic director of Molinard perfumes 1974 to 1977. Exhibitions of large-scale sculptures in Paris, Milan, London, and Tokyo, late 1970s to mid-1990s. Furniture shown at Yves Gastou gallery in Paris, 1989.*

CURRENT FASHION CONNECTION *Since 1993, artistic director of Nina Ricci for accessories. Creative consultant on Comme des Garçons fragrances, in collaboration with Rei Kawakubo.*

WHY THE FASCINATION WITH STRING AND CORD? *A trip to Bali in 1979 inspired straw jewelry. The simplicity of the material was contrasted with the sophistication of his designs for Claude Montana and the Missonis.*

WHAT DO YOU BRING HOME FROM YOUR TRAVELS? *Small crustaceans, bits of coconut, eggshells from birds all over the world.*





body consciousness

Like his hip, seductive clothes, John Bartlett's Manhattan penthouse accents the physical

BY WILLIAM NORWICH PHOTOGRAPHED BY FRANÇOIS DISCHINGER

STYLED BY MICHAEL REYNOLDS

GROOMING BY JESUS ABREU FOR PIX PRODUCERS



THE BOLD AND WITTY gestures in Bartlett's apartment begin in the master bedroom, opposite, where the designer sits beneath vivid paintings by Peter Dayton. A CONTEMPORARY Venetian glass vase and hand-painted silk panels by Margaret Maugenest, this page, frame the view into the greenhouse.

"I like the earthiness of everything being low. Serious and pretentious isn't for us"

— JOHN BARTLETT

FRANK LLOYD MAME, that's what we call our style. When we decided to hire a decorator, we told him, 'Give us Frank Lloyd Wright meets Auntie Mame,'" says fashion designer John Bartlett. Bartlett and his partner of ten years, Mark Welsh, a screenwriter, moved into their one-bedroom, prewar penthouse in New York City last winter. The neighborhood, sometimes called Curry Hill, thanks to an abundance of aromatic Indian restaurants, is not fabulously chic yet, so apartments are still relatively reasonable.

"No realtor and a corpse," Welsh deadpans when asked how they lucked into the flat. But never mind the details. After they got the place, Bartlett and Welsh called a friend, Alan Tanksley, a former Mark Hampton protégé who has his own design firm in Manhattan, to do the renovation and the decorating. They'd become friends with Tanksley while volunteering at Bailey House, an organization providing care and housing for people affected by AIDS.

Prior to moving into the penthouse, Bartlett and Welsh's home had been an "under-decorated" two-bedroom sublet in Greenwich Village and, before that, a series of frat-house-like flats. Until recently, Tanksley lived right across the street from the Curry Hill apartment. "I could see this apartment from my window. I had this glamorous notion of what it was like. When I actually saw it the first time, it was a dump. Dirty old bookcases, crummy furniture, nasty carpet worn through to the wood floor. The greenhouse was half completed."

Tanksley's job was to translate the couple's seemingly contradictory wishes into a workable design. "When Mark and John described what they wanted, Frank Lloyd Mame, as they call it," he says, "it was clear nothing conventional would do." The result is an apartment that mixes '50s modernist furniture with a zany humor. "There are many places to lounge, recline, or snooze," Tanksley notes, "but there isn't a proper place to sit down in the whole house."

"I like the earthiness of everything being low. It's sensual," Bartlett says, commenting on the scale of the furnishings. "Serious and pretentious isn't for us. Not with Sweetie," their mutt, "or the sort of friends we entertain," he says, laughing.

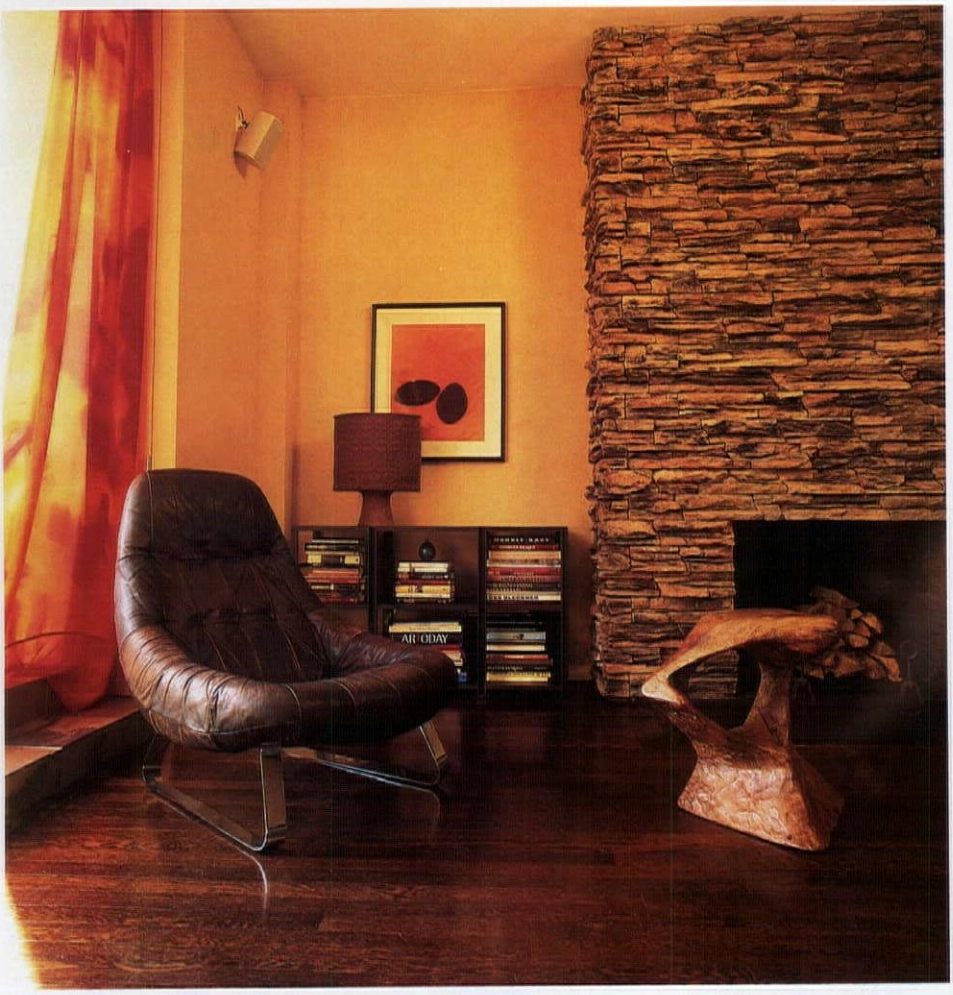
After putting what little furniture they owned into storage, Bartlett and Welsh, in Tanksley's words, "hit the road shopping. For instance, while visiting on Long Island, we found the perfect stone for the chimney breast. Prefabricated flagstone. The fact that it is prefabricated is all the better, according to the Bartlett psyche: 1960s rec room meets Moroccan lounge, Barney Rubble, Frank Lloyd Wright and Auntie Mame."

Tanksley concerned himself with making certain the scale and the proportion were correct. Handsome wooden screens



THE GREENHOUSE, with African bamboo mats as wallcoverings, is like a trip to the tropics. The painting of a Singaporean soldier is a flea market find. The 20th-century hammered copper coffee table is American. The cushions are by Jay Park, NYC, and are covered in Brunschwig & Fils's Renshaw Ottoman. The pillows are in Avignon Squares from Decorator's Walk with trim by Houlès. The slate is from Ann Sacks Tile and Stone.







THE LIVING ROOM, above and below, improves on suburban modernism of the 1950s. The bookshelf, designed by Pace Kaminsky and Alan Tanksley, was made by Norman Cambell, Callicoon, NY. The rosewood stool is from the Philippines. THE GLASS CONSOLE and screen are from shops in Hudson, NY. The photograph is by Tracey Moffatt.



"The relationship between fashion design and decorating is an easy one for me" —JOHN BARTLETT



NEARLY EVERY ROOM of the apartment welcomes lounging or reclining. The living room's custom-made banquette, designed by Tanksley, is covered in a velvet from Clarence House. The striped throw pillows are in Shyam Ahuja's Suntan, with trim by Houlès. The throw pillows are in Regatta by Robert Allen. The coffee table, designed by Tanksley, is made of an Igorot pebble tabletop from Tucker Robbins and a Knoll chrome base.



essential bartlett

BORN *Cincinnati, Ohio.*

DEGREES *Harvard University, B.A. Fashion Institute of Technology, A.A.S.*

THE LOOK *Sexy. Think Yves Saint Laurent in the 'hood.*

LABELS *John Bartlett men's and women's. Byblos.*

FAVORITE FASHION ACCESSORY *Dogs.*

SECOND-FAVORITE FASHION ACCESSORY *Cashmere.*

INFAMOUS FASHION CONTRIBUTION *Got Hush Puppies to make shoes in bright colors.*

QUOTE *"You show sexy clothes for men, it's gay. For women, you show a thong and it's just an outfit."*

THE STRICT MODERNISM of the master bedroom, opposite page, is tempered by exuberant paintings. The Alvar Aalto chaise with Jonathan Adler pillow, the bed by Tanksley, and a 20th-century ebonized side table individualize the tone. BARTLETT AND WELSH, right, sit on pillows made by Munrod using needlepoint and velvet fabric from Clarence House. The photograph of their dog Sweetie is by Scott Lifshutz. IN THE MASTER BATH, below, the shagreen-like painting is by Ross Bleckner. Sources, see back of book.

found in upstate New York were stripped of heavy white paint and placed in the entrance of the apartment to provide what the designer calls "a sense of anticipation." The doorway to the kitchen was enlarged to expand your initial view of the apartment. The previous owner's haphazardly constructed floor-to-ceiling cabinetry was demolished. Walls were redone with Venetian plaster by Ricardo Brizzola. Glass mosaic tiles replaced the old floor in the master bathroom.

"It's not a very big apartment, so we didn't need loads of stuff, just the right stuff," says Tanksley.

"The thrill of decorating was seeing how we define ourselves as a couple," says Welsh. Among his favorite things in the apartment are the silk paintings that hang between the greenhouse and the living room that the artist Margaret Maugenest made for the couple's birthdays.

For Bartlett pleasure comes from "the juxtapositions. Like the tribal bed from the Philippines next to the Lucite table. It's a mix here. The relationship of fashion designing and decorating is an easy one for me. When I create, what I like to do is form collages of different inspirations and references. I like mixing things that have nothing to do with each other."

In the world of fashion, Bartlett's juxtapositions are what make him, according to Richard Martin, curator of the Costume Institute at the Metropolitan Museum of Art, "someone you just have to watch." A recent men's collection, which Bartlett called Voodoo Cricket, is a case in point. One popular outfit was a handsomely cut white suit, worn by a model carrying a rooster under one arm. Bartlett relishes the mix. "It's the whole salad spinner thing now," he says. "I live in a salad spinner. I design in a salad spinner."





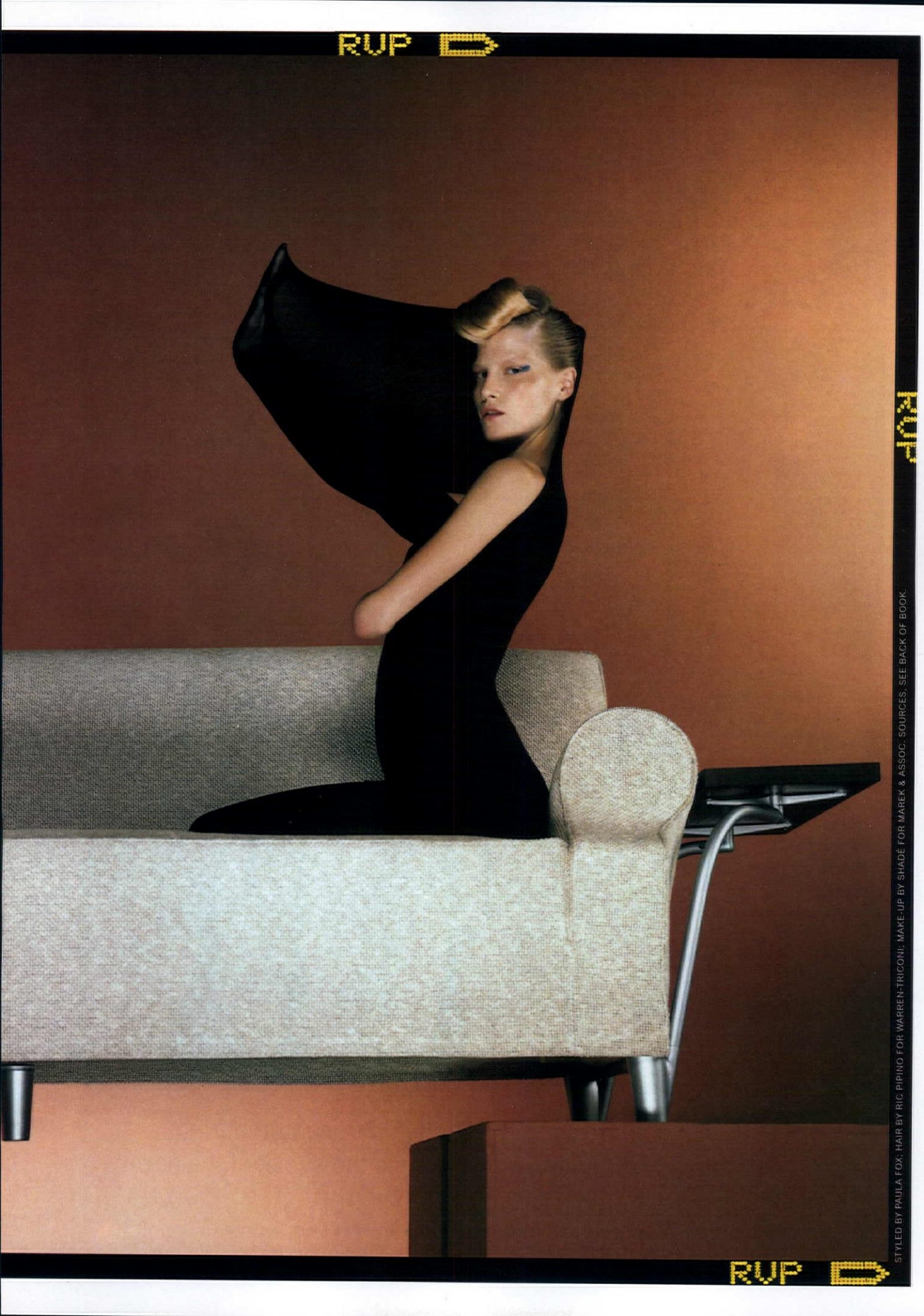
RUP

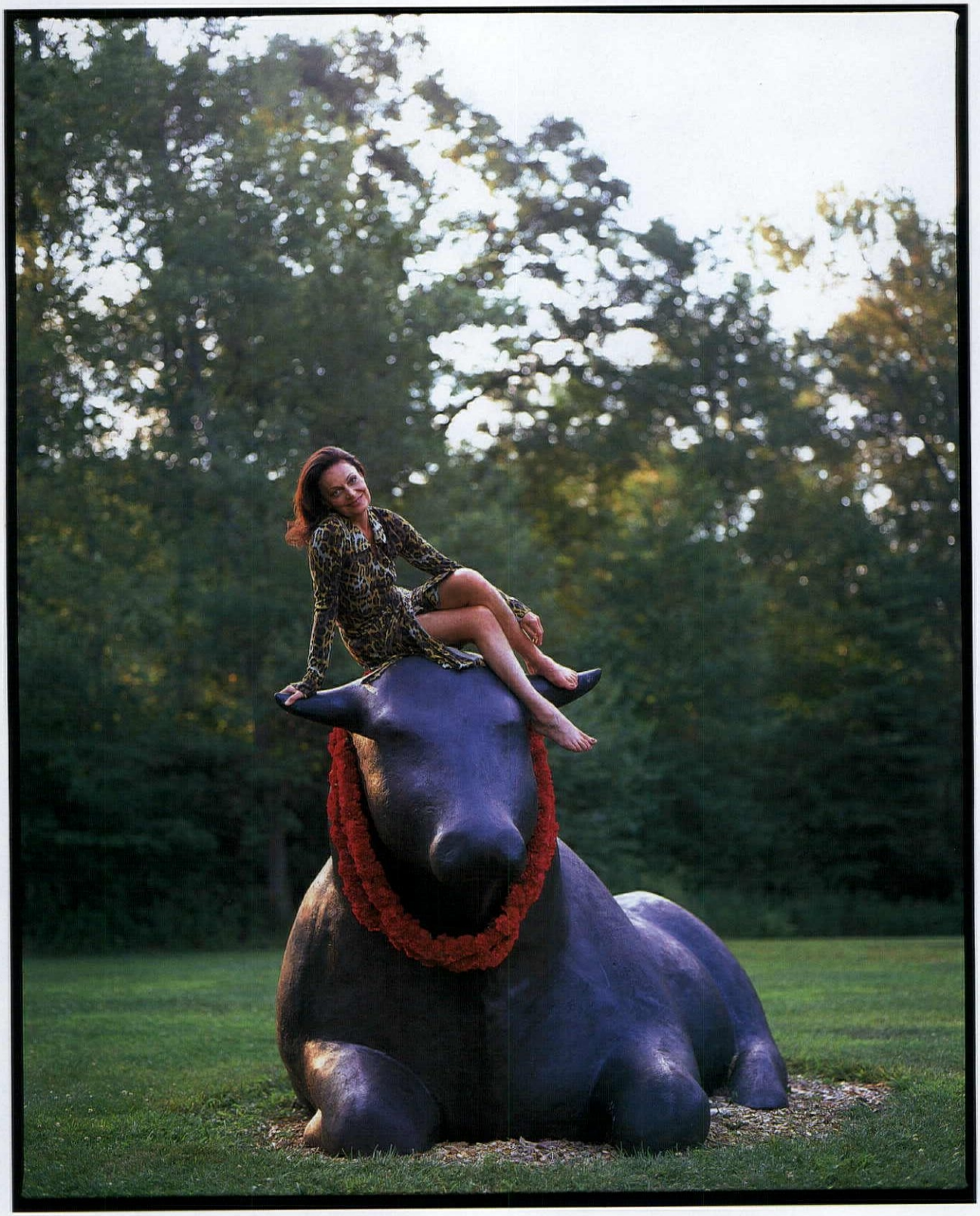
couch tomato

YOU SEE HERE NOT A SOFA but a "station," not a dress but "equipment." Both are Philippe Starck designs that made their debut this fall. The Lazy Working Sofa, available through Cassina, has a double life. Meant for relaxation as well as business, it is sold with optional attachments like lamps or end tables that can hold Pernods as well as PCs, aperitifs as well as annual reports. The siren perched on the station is wearing the first garment Starck has ever designed. StarckNaked is a combination of legwear and a narrow tube dress that can be worn at least nine ways, claims Wolford, its maker. The concoction, which doesn't double as office equipment, comes in four sizes and four colors. Suit up!



PHOTOGRAPHED BY IAIN CRAWFORD


RUP
STYLED BY PAULA FOX; HAIR BY RIC PIPINO FOR WARREN-TRICONI; MAKE-UP BY SHADÉ FOR MAREK & ASSOC. SOURCES, SEE BACK OF BOOK.
RUP



surprise package On her 18th-century farm, Diane Von Furstenberg welcomes the shock of the new

BY SENGA MORTIMER PHOTOGRAPHED BY MELANIE ACEVEDO

HAIR BY LAURA DE LEON FOR SPACE SALON NYC. MAKEUP BY HEIDI LEE FOR PRICE, INC.



The grounds of Cloudwalk are punctuated by the dramatic pieces of sculpture that Von Furstenberg enjoys. SHE RECLINES on a bull by Peter Woytuk, opposite page. A ROW OF Balinese flags lines the Aspetuck River, this page, with a sculpture by Polish-German artist Igor Mitoraj.





"I went from wunderkind to tycoon, from recluse to has-been to pioneer—and finally, icon." This abbreviated curriculum vitae has often been given as evidence of Diane Von Furstenberg's ability to reduce life's most complicated problems to their simplest terms.

Her life, to be sure, has not been simple. She was raised in Brussels, where her father, Leon Halfin, ran a successful electronics business. Her mother was an extraordinarily courageous and resilient woman who had survived the horrors of the Nazi death camps. Given her background, it was somewhat ironic that Diane married Prince Egon von und zu Fürstenberg, whose mother was an Agnelli, and whose father held one of the oldest Teutonic titles in the Almanac de Gotha.

During her marriage and after her divorce, Diane Von Furstenberg spent much of her time in the glare of the paparazzi's flashbulbs. Her prodigious leap to the top of the fashion world, her fall from favor, and triumphal return were recorded by a relentless fashion press—fawning and fuming by turns.

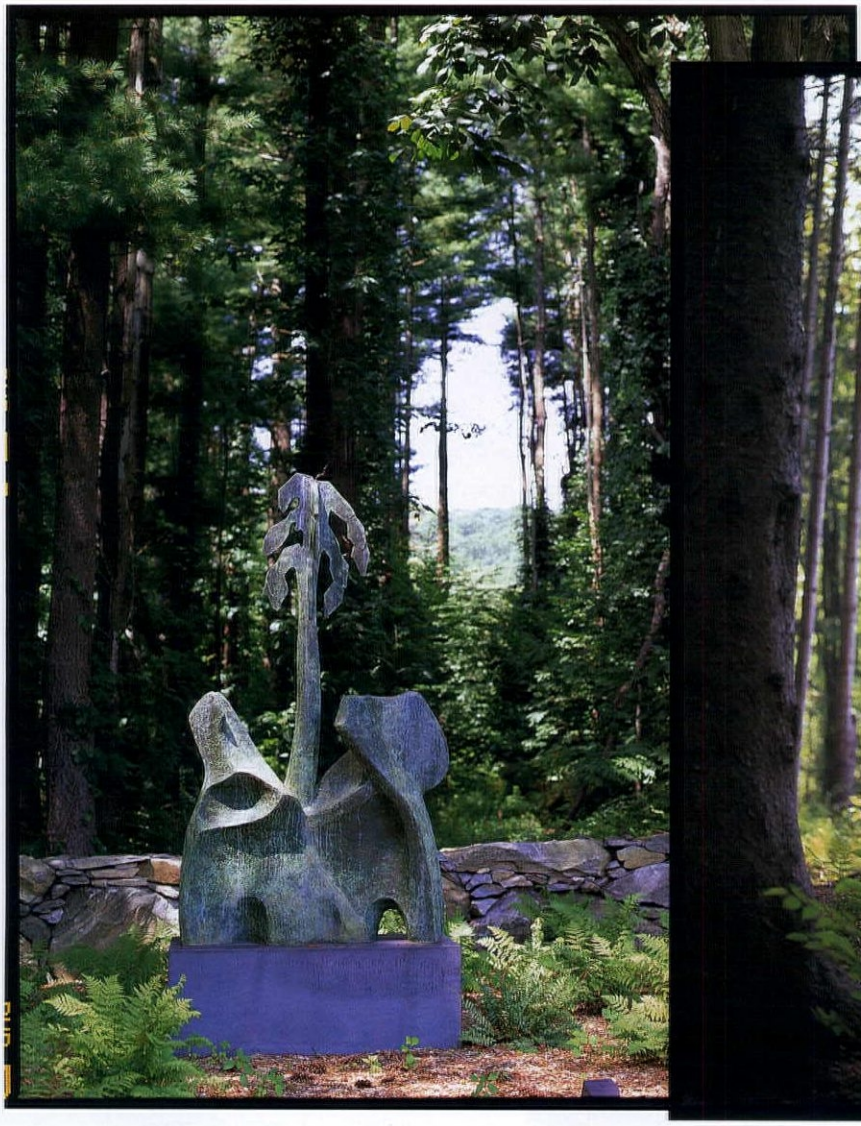
Given the pressures she has endured, it comes as something of a surprise to find that Von Furstenberg still maintains her creative energy behind a veil of tranquillity. Her country home, Cloudwalk, a spacious farm in Litchfield County, Connecticut, is the retreat to which she has always returned to restore her spirits. A visit to the rolling hills and dense forest on this eighteenth-century apple farm reveals some of the reasons for her peace of mind.

Cloudwalk Farm became the mainstay of Diane Von Furstenberg's life on New Year's Eve, 1973, her twenty-seventh birthday. Although she bought the place to establish her independence following her divorce, the happiness it has brought to her and her two children, Alexandre and Tatiana, has far exceeded her expectations.

The main house at Cloudwalk is set on the crest of a gentle hill and looks out from under a grove of giant oaks across an immense lawn. Built as a farmhouse, the

THE GLORIOUS ORCHARD of apple trees, here in full bloom, is regularly replanted as the older trees stop producing.







A VISITOR TO Cloudwalk will encounter surprises such as a Paul Bunyanesque statue, opposite page, formerly the mascot of a roadside business, and the sculpture *Tree of Life* above, by Omar Feygal. GARDEN DESIGNER Louis Benach, above right, discusses garden plans with Diane.

interior of the gabled wood-frame structure has been modified by a succession of owners, while the graceful exterior has remained almost unchanged. The section containing her studio has six round windows placed at regular intervals under the eaves; each is framed in a rectilinear pattern of beams. The supports are left bare against the broad white wall. The black-and-white half-timbered exterior is a foil for masses of climbing roses, which emerge from box borders and are trained along the beams.

The grounds reflect Von Furstenberg's love of trees. The cathedral lighting of the dense pine forest finds a bright counterpoint in the apple orchards that spread out across the fields. Because the apple trees had not been properly cared for, Diane recently planted 100 young saplings. She has also had the underbrush cleared from a portion of the forest adjoining her pastures.

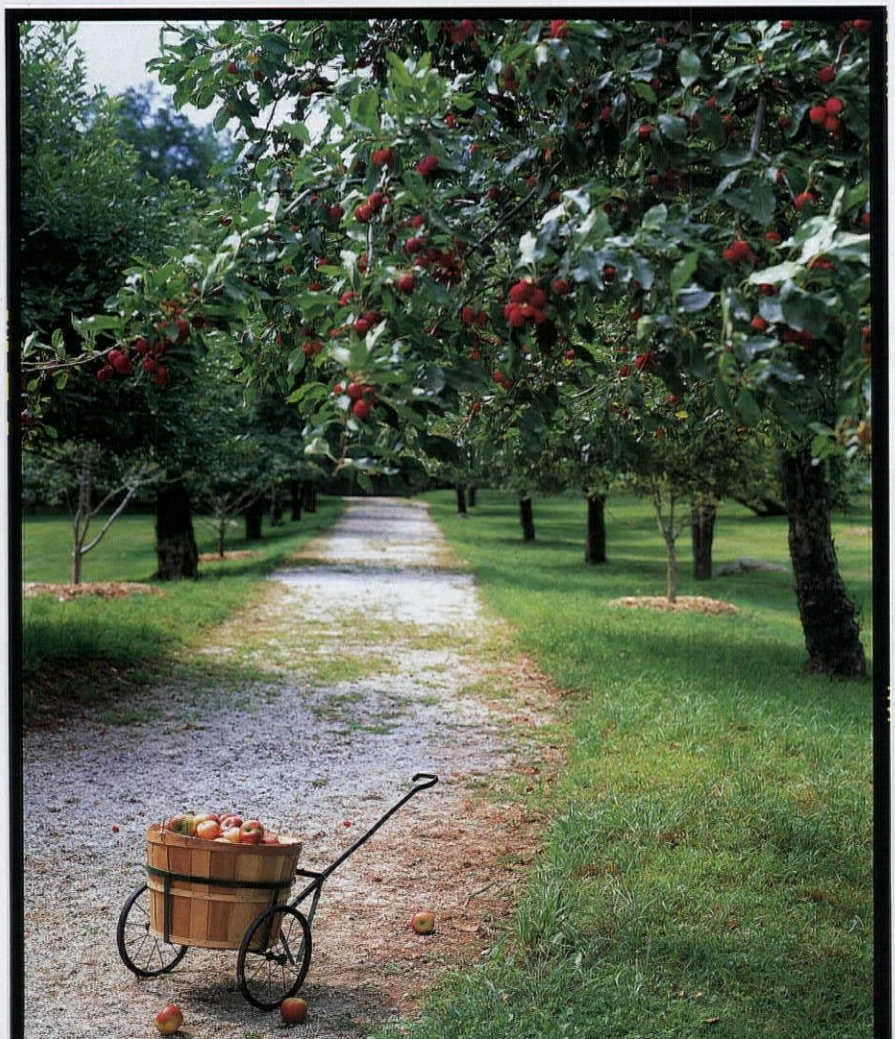
A walk through this stand of pines provides a shock for the visitor. There, in the midst of the trees, stands a 12-foot statue of Bunyanesque proportions. It was bought from a roadside business as a present for her children for whom it had been a welcome landmark on their trips from New York.

The Bunyan-like figure is not the only sculpture in the meadows. A series of colorful Balinese spires punctuate the lawn. They serve to remind Von Furstenberg of her many happy journeys to the South Pacific. A gargantuan bronze fragment of a classical head (the work of Von Furstenberg's friend Igor Mitoraj) sits on a pedestal at the end of the row of Balinese flags. And a huge bronze bull lies in the pasture, soaking up the sun.

The atmosphere at Cloudwalk lets you know that a family has lived here, struggled, and triumphed. Everything bears the mark of a woman who found sanctuary, an inland island amid the turbulence of a successful but sometimes overwrought career.

Cloudwalk is the retreat to which Diane Von Furstenberg has always returned to restore her spirits





THE VAST LAWN surrounding the main house, above, remains pristine except for specimen tree plantings and the recent addition of a magnolia grove to the left of the house. A HARVEST OF APPLES is easily collected in a cart from Munder-Skiles, left. IN JUNE the studio is covered with climbing roses, opposite page, carefully tended by Alberto Oliva.

the wrap up

GREATEST HITS *The Wrap Dress; Tatiana, the fragrance.*

SINGLE MOST LUCRATIVE DAY *Her 1992 debut on QVC. She sold $1.3 million worth of her Silk Assets line in just under two hours.*

WHO WORE THE ORIGINAL WRAP DRESS? *Betty Ford, Mary Tyler Moore, Angela Davis, Gloria Steinem.*

WHO'S WEARING IT NOW? *Gwyneth Paltrow, Serena Altschul.*

HIGH-PROFILE SUITORS *Barry Diller, Richard Gere, Jerry Brown.*

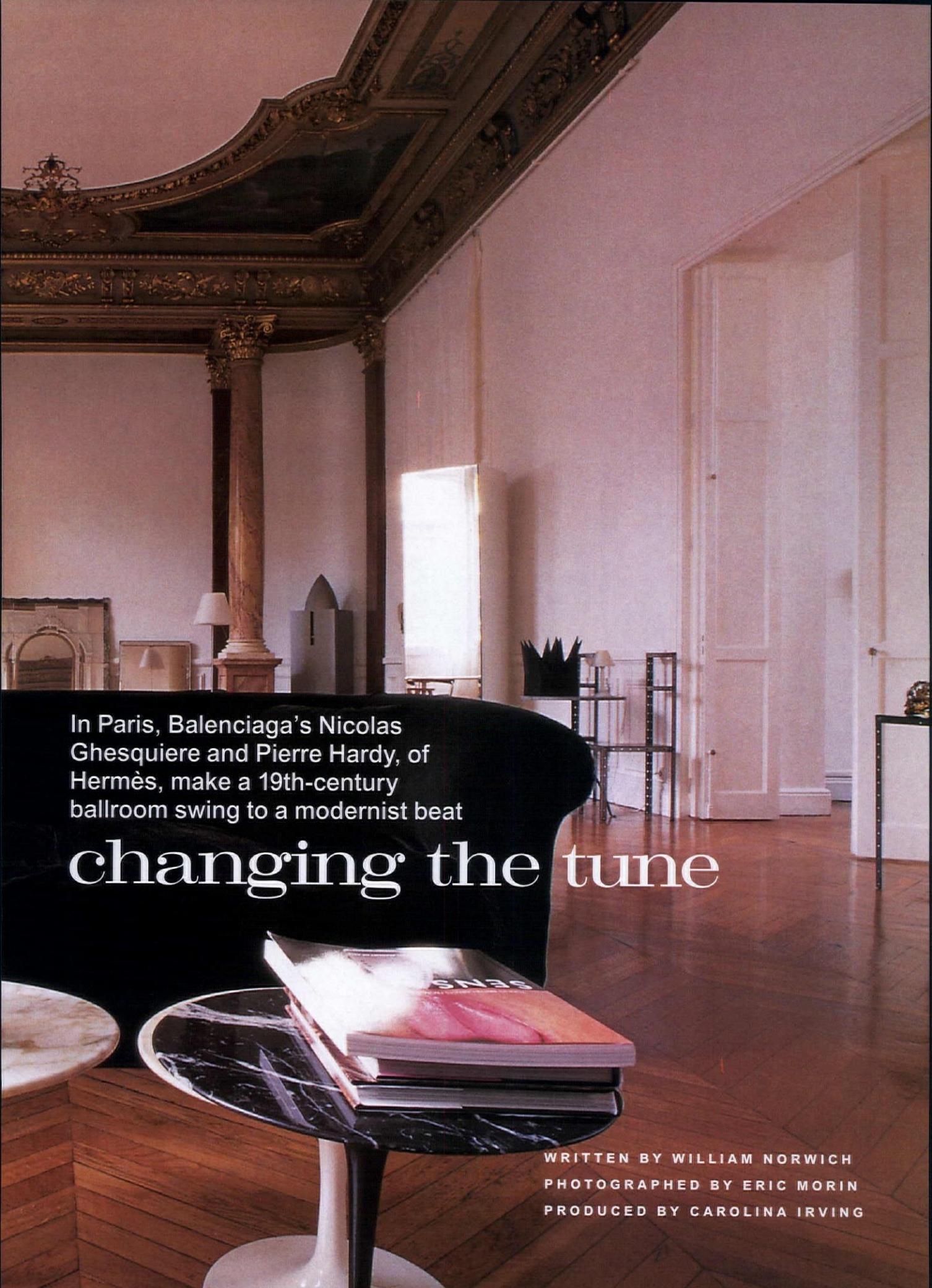
LITERARY FAVORITES *La Fontaine, Gabriel García Márquez, Manuel Puig.*

AUTOBIOGRAPHY Diane: A Signature Life, *out next month.*





BENEATH THE GILDED **Belle Époque ceiling, all is modernity in Ghesquiere and Hardy's living room. The black and white marble pedestal tables are by Eero Saarinen, for Knoll; the velvet sofa is from Conran, London. The metal table, far right, was designed by Robert Wilson.**



In Paris, Balenciaga's Nicolas Ghesquiere and Pierre Hardy, of Hermès, make a 19th-century ballroom swing to a modernist beat

changing the tune

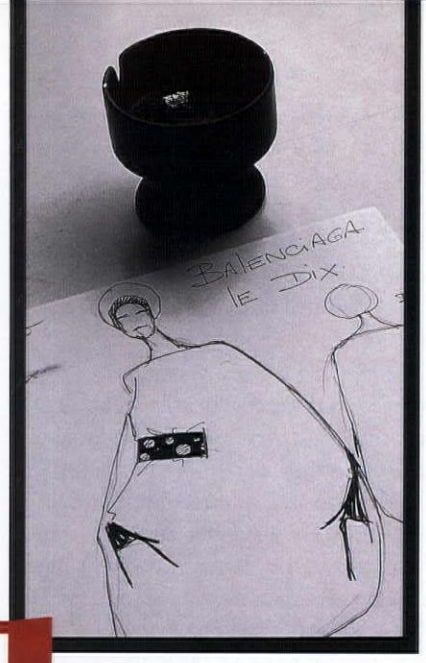
WRITTEN BY WILLIAM NORWICH

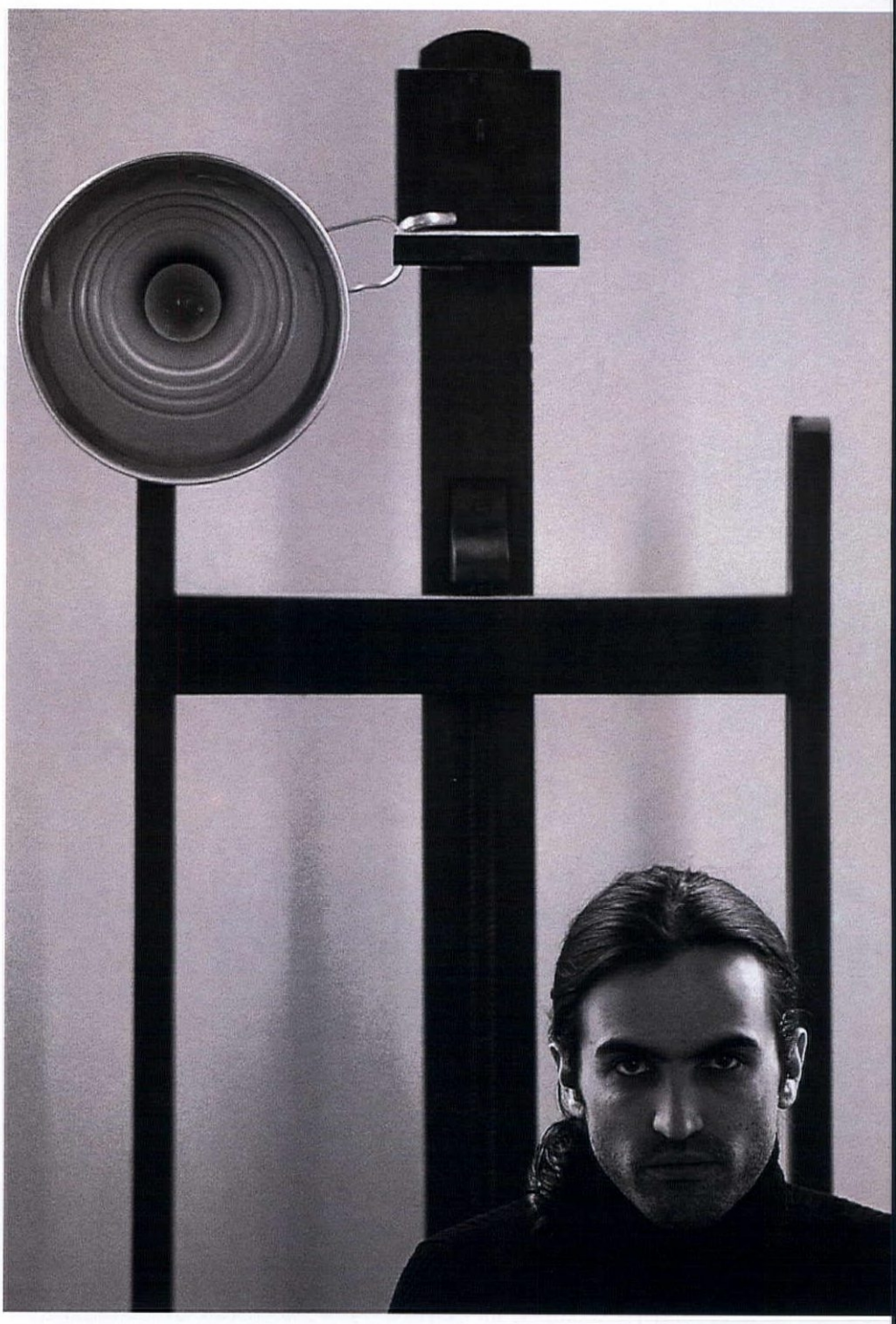
PHOTOGRAPHED BY ERIC MORIN

PRODUCED BY CAROLINA IRVING



ANOTHER VIEW of the ballroom turned living room shows off the original mirrored 19th-century mantel. On it sit a crystal vase by French designer Frédérique Morrel and a mix of flea market candlesticks. The mantel is flanked by Mies van der Rohe ottomans, and canvas butterfly chairs by Jorge Ferrari-Hardoy. The tube-shaped 1950s lamp is also a flea market find; the other lamp is from Conran, London.





HANGING pictures is too normal," says twenty-seven-year-old fashion designer Nicolas Ghesquiere. Moving through the apartment he shares with Hermès accessories designer Pierre Hardy in the suddenly chic 10th arrondissement of Paris—fashion photographer Mario Testino, among other trendsetters, recently moved into the neighborhood—Ghesquiere points to a group of paintings propped against a wall. "It's more interesting to have them stacked, so you can move them and look at the ones you like whenever you want."

It's hard to argue with any of Ghesquiere's notions these days. Last year, the designer was hired to revive the house of Cristobal Balenciaga, whose modernist look, popularized in the 1950s, seems so right for today. By all indications, Balenciaga's owners have made a good bet. The Ghesquiere collection that debuted in October 1997 met with immediate acclaim. Bergdorf Goodman president Dawn Mello raved; *Women's Wear Daily* applauded; everyone loved the Ghesquiere dress Madonna wore to the Golden Globe Awards (and—even better—hated the one another designer concocted for her appearance at the Oscars). Lately, Ghesquiere has also been taken into fashion's inner social circle, befriended by American designer Marc Jacobs (in looks, they could be related).

But then, Ghesquiere and Hardy tend to attract good friends. Without them, the two doubt they'd have found their apartment, with its dramatic size and magnificent ceiling ornamentation. Partners since 1993, Hardy and Ghesquiere used to live in separate apartments in the city's Marais section. A few years ago, they were looking for a space to share, when a friend telephoned to say she'd just seen an extraordinary thing. She'd been checking out retail space on the ground floor of a mansion built in the nineteenth century for sculptor Barbedienne Fondeur when the broker asked if she'd like to see the ballroom. The building had recently housed a medical school, and the ballroom had been used for classes. The room was a wreck—but loaded

ONE OF NICOLAS GHESQUIERE'S couture sketches for the house of Balenciaga, top, rests alongside a black ceramic ashtray from the 1970s. THE FASHION DESIGNER, above, poses with a *chevalet*—a frame that supports a painting—and an aluminum utility lamp.



with residential possibilities. She called Hardy and Ghesquiere.

"She sketched the ballroom for us," Ghesquiere recalls. Then, another, totally different, friend called. He'd heard of a place we had to see. He gave us the address—and it was the same. We made an appointment with the broker." Hardy adds meaningfully: "Something more than chance led us here."

"But there was no bedroom, no closets, no kitchen, no real bathroom," explains Ghesquiere. He laughs. "The place was lifeless."

The two began, as they call it, a process of "under-decorating." Between them, they had plenty of furniture. "Too much," Hardy says—everything from the first piece of furniture Hardy ever bought (an Andrée Putman table he purchased at age 18) to Saarinen side tables, Verner Panton molded-polymer chairs, and a leather Mies van der Rohe daybed.

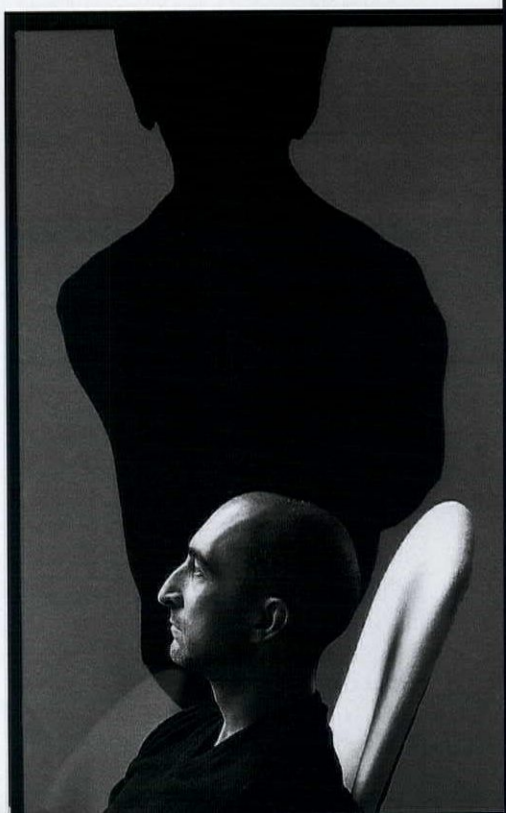
"So much furniture," says Ghesquiere, "that when it was deposited in the middle of the ballroom we were horrified." He sighs. "We had to edit."

They also had to build closets, a kitchen, and a bathroom. Getting the lighting right was "difficult," says Hardy, "because everything was so spread out. It was hard to make the lighting intimate." Floor lamps and sconces have helped, but, Hardy admits, "we're still trying to solve the problem."

A bigger problem was money. Ghesquiere and Hardy nearly went broke making the apartment livable, let alone chic, and they were forced to halt their renovation. Then, miraculously, through the intercession of yet another friend, filmmaker Sally Potter saw their place and decided to use it as a location for *The Tango Lesson*. The movie rental money was enough to finish the work.

Now, finally, the two can enjoy domestic tranquillity. "The difference between interior decorating and fashion is that fashion you want to change, and change often," Ghesquiere says with a satisfied smile. "But when you live with something, you want it to last."

MIRROR-FRONTED BOOKCASES reflect light in the library, left, which features furniture from the 1970s. The molded chairs are by Verner Panton; the table is by Andrée Putman. The early-19th-century chair and ottoman and the plaster 1940s sconces were found at Clignancourt flea market. PIERRE HARDY, below, sits in a Bertoia chair by Knoll, posed before a 1996 lithograph by Jean-Charles Blais.

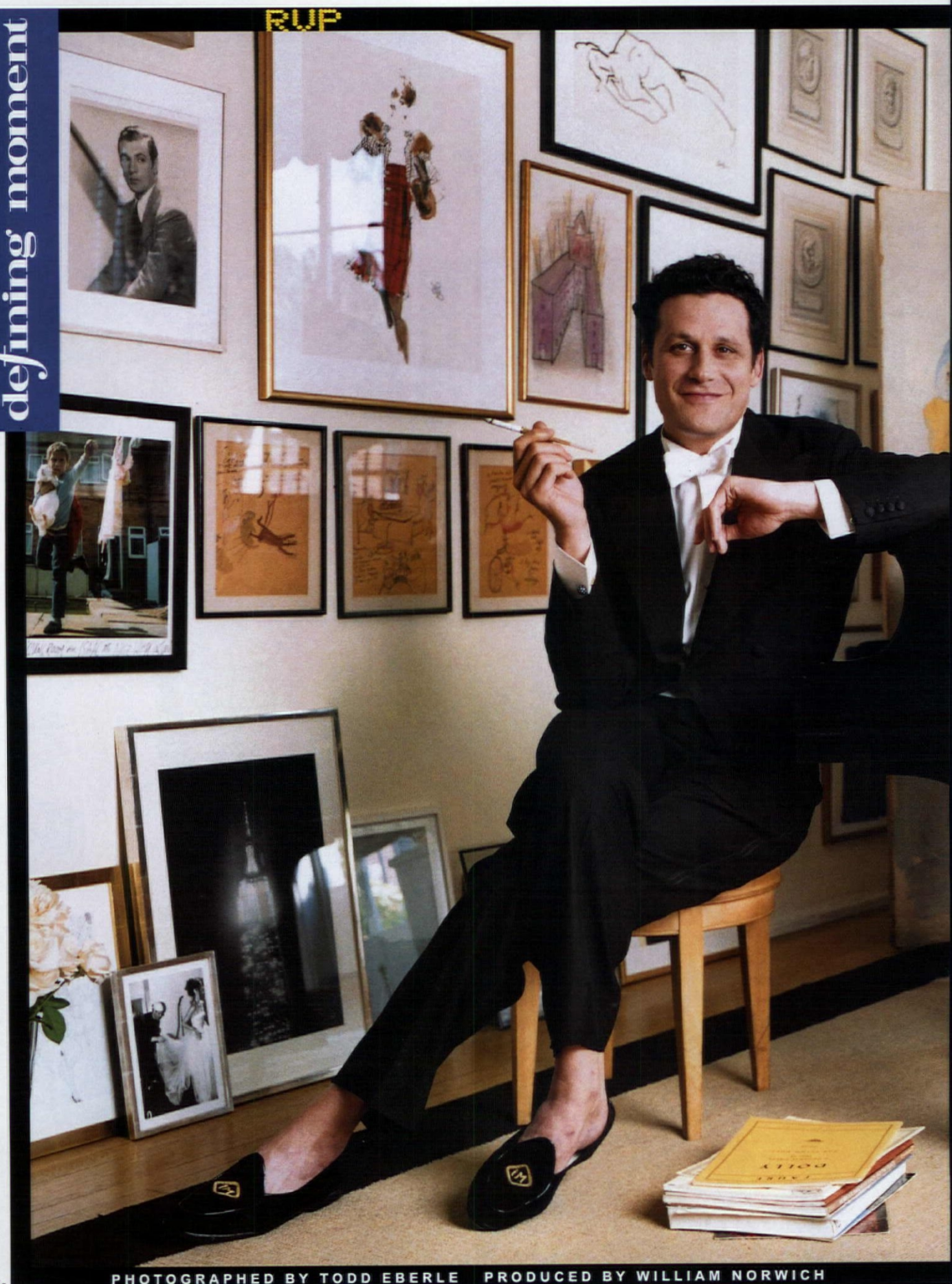




THE SALON DE MUSIQUE has become a bedroom, furnished with a red flannel chaise from the 1940s, a black 1960s table from Ghesquiere's family, and an elliptical standing mirror designed by Verner Panton, from the 1970s. A black-and-white vase by Ettore Sottsass sits on the mantel; the bed linens are by Ralph Lauren.

balenciaga's heir

FIRST FASHION MOMENT *Ghesquiere recalls reading his mother's French* Vogue, *circa age 9.*
FIRST JOB *Apprenticed under Agnès B. at age 15.*
WHO WAS BALENCIAGA? *The Spanish-born seamstress's son defined modernism in postwar fashion with flowing gowns, sumptuous dolman-sleeved coats, and capes. He was "fashion's Picasso," wrote Cecil Beaton. "Like that painter, underneath all his experiments . . . [he had] a deep respect for tradition." Disciples include Givenchy, Ungaro. "I try to feel his spirit," says Ghesquiere, "to represent his modernity in an organic way."*



PHOTOGRAPHED BY TODD EBERLE PRODUCED BY WILLIAM NORWICH

ain't life grand?



THE PERFECT EVENING at home? Friends, a bridge game, then Isaac Mizrahi, a talented pianist, plays everything from Bach to Berlin. Mizrahi discovered this 1935 Steinway at the Tepper Galleries in New York. "The price was right, but the restoration! Forget about it," says Mizrahi. A teatotaler, he serves Snapple in Baccarat crystal and wears Saville Row tails in his Manhattan drawing room.

STYLED BY MICHAEL REYNOLDS

SOURCES, SEE BACK OF BOOK.

SIBLING REVELRY

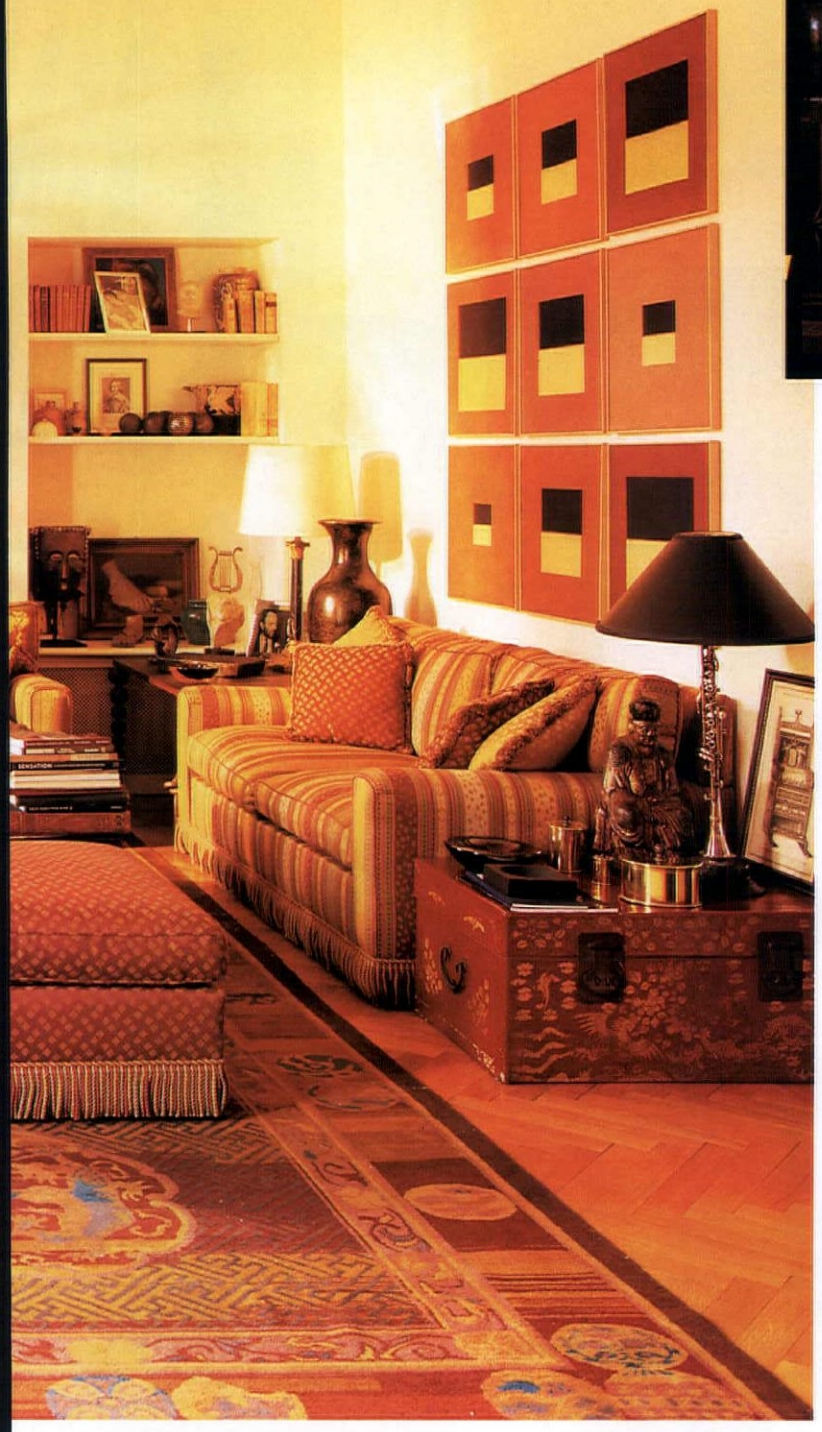
In Milan, hall from each other. Jacopo's apartment

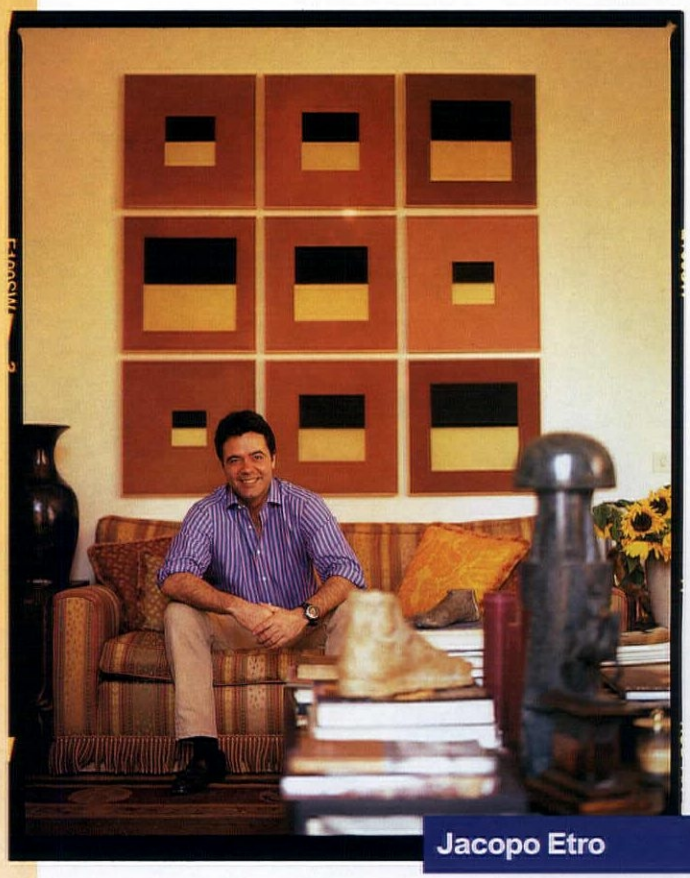
BY WILLIAM NORWICH PHOTOGRAPHED BY



the Etro brothers live across the could be a stop on the Grand Tour . . .

PIETER ESTERSOHN STYLED BY GAIL ROBERTS





Jacopo Etro

IT'S WONDERFUL LIVING across the hall from each other," says Kean Etro. Turning to his brother Jacopo, he asks, "Remember the time I was sick at three in the morning, and I came here for help?"

"No," replies Jacopo Etro, the older brother by a year and a half. "But I remember the times you come and steal from my refrigerator."

Kean roars with laughter. "It's true, it's true," he says, shrugging his shoulders.

Food pilferage aside, few things come between the Etros of Milan, one of the remarkable families in the world of fashion. Kean designs clothing for the eclectic firm founded by father, Gerolamo (or "Gimmo" for short), in 1968; Jacopo is responsible for the Etro home collection and the company's well-known line of fabrics. Two younger siblings, brother Ippolito and sister Veronica, also work for the family business, which encompasses shops throughout Europe and Asia as well as an Etro boutique, opened two years ago, on Madison Avenue in Manhattan.

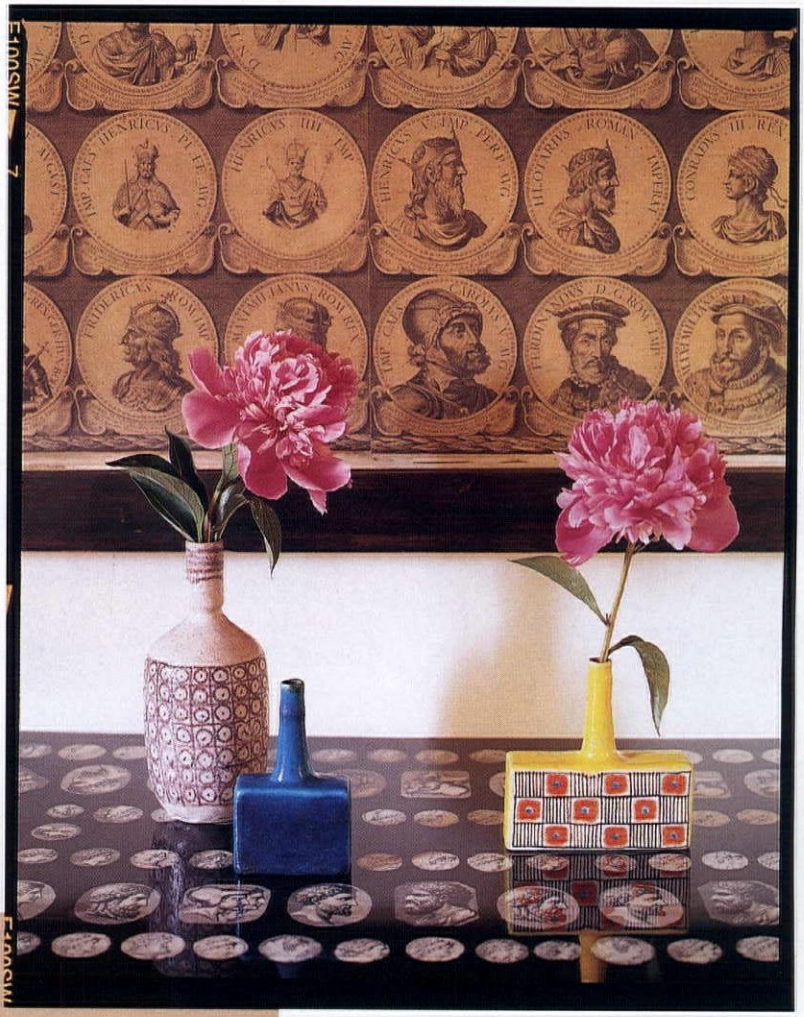
But the older brothers are united by more than

ALL ROADS LEAD TO MILAN and to the Etro brothers' apartments, it seems. Jacopo's living room, left, features a Chinese rug from the 1920s, as well as a grand Biedermeier secretary, far left. Flea market finds dot the room, while a late-16th-century painting of Saint Jerome, center, is from the family collection. The sofas, pillows, and curtains all are Etro fabrics. JACOPO, ABOVE, sits beneath a contemporary assemblage by Marco Tirelli.


"I'M DYING, I'M DYING!"
MILANO

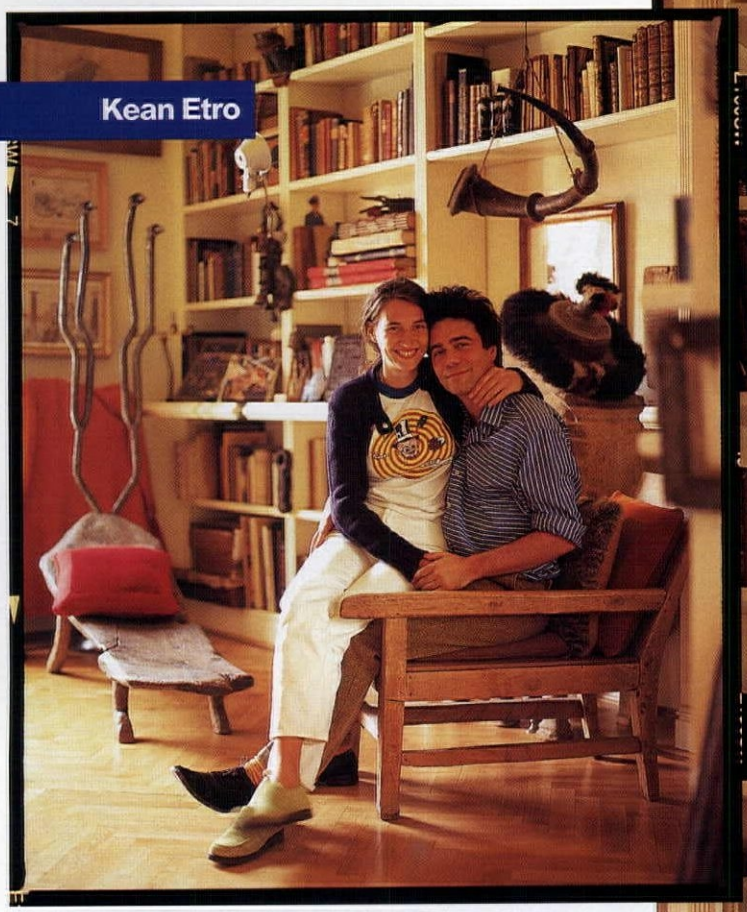
family of flair

THE ETRO LOOK *Multiculturalism meets Saville Row.*
NUMBER OF ADULT ETRO FAMILY MEMBERS NOT IN THE FASHION BUSINESS AT THIS TIME *Zero.*
IF JACOPO WASN'T IN FASHION, HE WOULD *Want to be in the movie business.*
THE ETROS' MOST FAMOUS NEIGHBOR IN NEW YORK, WHERE THE FAMILY KEEPS AN APARTMENT *Isabella Rossellini.*
THE MOST FAMOUS PERSON TO THREATEN TO SUE THE ETROS *Pope John Paul II, after Kean Etro revealed plans last summer to send models down the runway to the accompaniment of the pope singing a Gregorian chant, electronically mixed with a hip-hop beat. "I meant it as a tribute," Kean says. The chant was canned.*
EYEBROW-RAISING MARKETING IDEA THE ETROS DID PURSUE *Ads featuring a parade of male and female models with the heads of birds.*
EYEBROW-RAISING ADMISSION *Kean Etro often wears the T-shirt he slept in all day. "It has the warmth that protects me," he explains.*





A MILAN TRAIN STATION CLOCK, opposite page, stops visitors in their tracks in Jacopo's drawing room. A 1961 collage by Richard Merkin hangs above a Biedermeier desk. The jar on the right is by Fornasetti. A curved 19th-century Chinese chair sits atop a tiger-skin rug from Mongolia. AN IMPERIAL THEME RULES one area of the dining room, above, where three vases from the 1950s rest atop a Fornasetti table. The framed cloth panel from the 1700s depicts leaders of the Holy Roman Empire and other European dynasties. A 1920s CIRCUS DRUM found in a flea market, left, is used as a nightstand in the master bedroom. On it sit early-19th-century French candlesticks, an Italian skull sculpture from the same era, and an Etro lamp. The checkered North African travel rug was bought at auction. A 1988 drawing by Luca Pignatelli, entitled *L'Architetto,* hangs above the bed. The linens and curtains are in a white cotton piqué from Etro.



Kean Etro

AN ETHNOGRAPHER'S DELIGHT, Kean Etro and Paola Constantini's library features a primitivist chair from Ethno Arte in Milan. The branch-like lamp, rear, is by Milanese artist Gianni Grosso. LAMPS FROM ARTEMIDE are used to illuminate Kean's multilingual book collection. The glass table is by Fontana Arte. The chairs and pillows all are upholstered in fabrics from Etro.

genes and textiles. Both live in the same building in the Brera district of Milan: a late-nineteenth-century apartment house that faces a beautiful fifteenth-century church built by the Visconti family. Kean lives with his partner, Paola, and three young children: their sons, Joyce and baby Swann, and Alice, a daughter from Kean's earlier marriage. Jacopo, who is single, is the adored uncle. Just after he and Kean settle in for a chat one afternoon, his front door opens. Joyce, age four, enters in search of a hug from his uncle. Satisfied, he leaves.

"My house is a bit of a mess still. We moved in about eight months ago; Jacopo's been here for ten years, perfecting," says Kean. He adds, "Our styles are different, but essentially the thinking is the same."

Like so many in fashion, the Etro brothers are collectors more than decorators, creating rooms that are evolving sets rather than permanent installations. For Jacopo and Kean, it's in the blood. Their father is a passionate art collector. Their mother, Roberta, had one of the best antiques shops in Milan for nearly a decade and now deals privately.

In character, Kean's apartment is the more eccentric. He calls it a "jungle"—a miscellany of beloved

FREE-SPIRITED FAMILY ROOMS

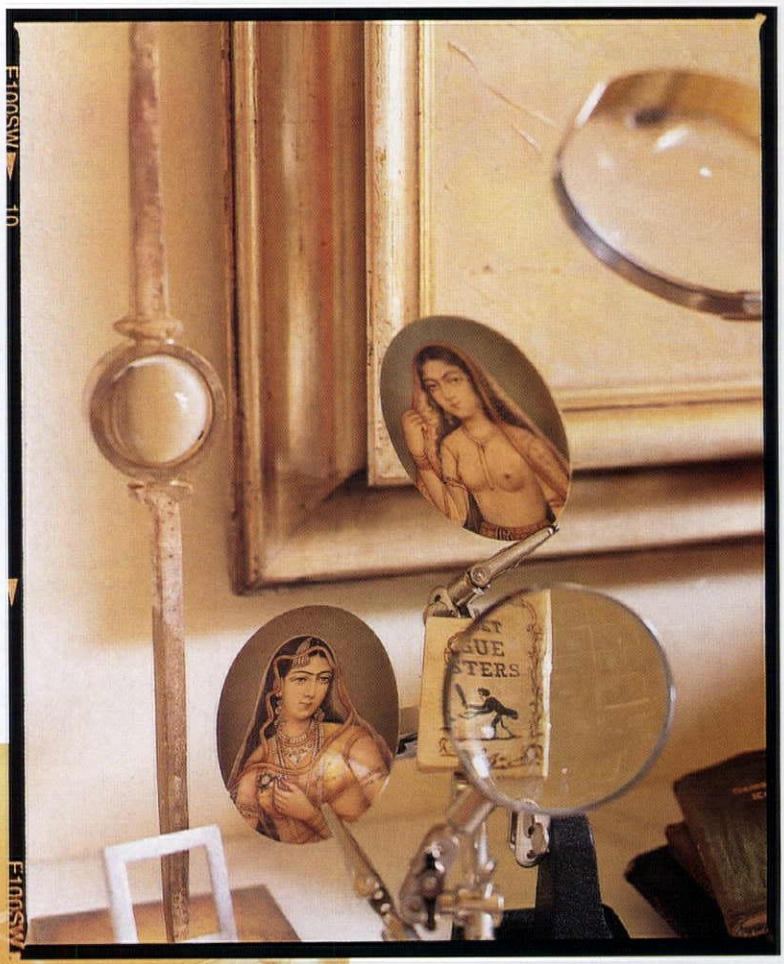
. . . and Kean's is a freewheeling, free-spirited space for a family



things. His collection includes Ethiopian bibles, nineteenth-century medical books bound in exotic hides, a barber's chair from Brazil, a life-sized Pinocchio in wood, Ingo Maurer lamps, collages of found objects made by friends. "I'm always thinking of Fellini," he says with enthusiasm. "I like the idea of mixing." Kean isn't particularly concerned about protecting his possessions from his offspring. "The children," he says, "have to learn how to be among fine things."

The attitude isn't quite so relaxed in Jacopo's flat. "There's both a coldness and a warmth here," the elder brother admits. "It's a lot like me, I suppose." Asked how he came into his fine collection of paintings, and furniture that runs from Chinese chairs to Biedermeier tables, he jokes: "By looting from our mother." In fact, Jacopo is a devotee of flea markets. The message of his apartment and his brother's, he says, is akin to the Etro company aesthetic: style results from a blend of influences. "Mixing the past with the future gives you a sense of timelessness," Jacopo says. "Something beautiful never goes out of fashion."





IN THE MASTER BEDROOM, opposite page, a 17th-century portrait from the school of Rubens gazes over Kean and Paola's baby son, Swann. The four-poster bed, found in a flea market, is Indonesian, from the 1880s. (The milk cartons, used as finials, were sent out as invitations to an Etro collection show.) A FREESTANDING COLLAGE, above, created by Kean highlights one corner of the apartment. Scientific clamps hold together magnifying glasses and objects such as portrait medallions from 18th-century India and an English pamphlet. IN KEAN'S LIVING ROOM, left, an early-20th-century portrait of a mother and son—a gift from Etro's own mother—hangs above the pillow-strewn sofas. The low table, purchased in London, was once part of an Indian carriage. An Ingo Maurer lamp provides illumination. All fabrics, both pages, are from Etro. Sources, see back of book.





lightness and being

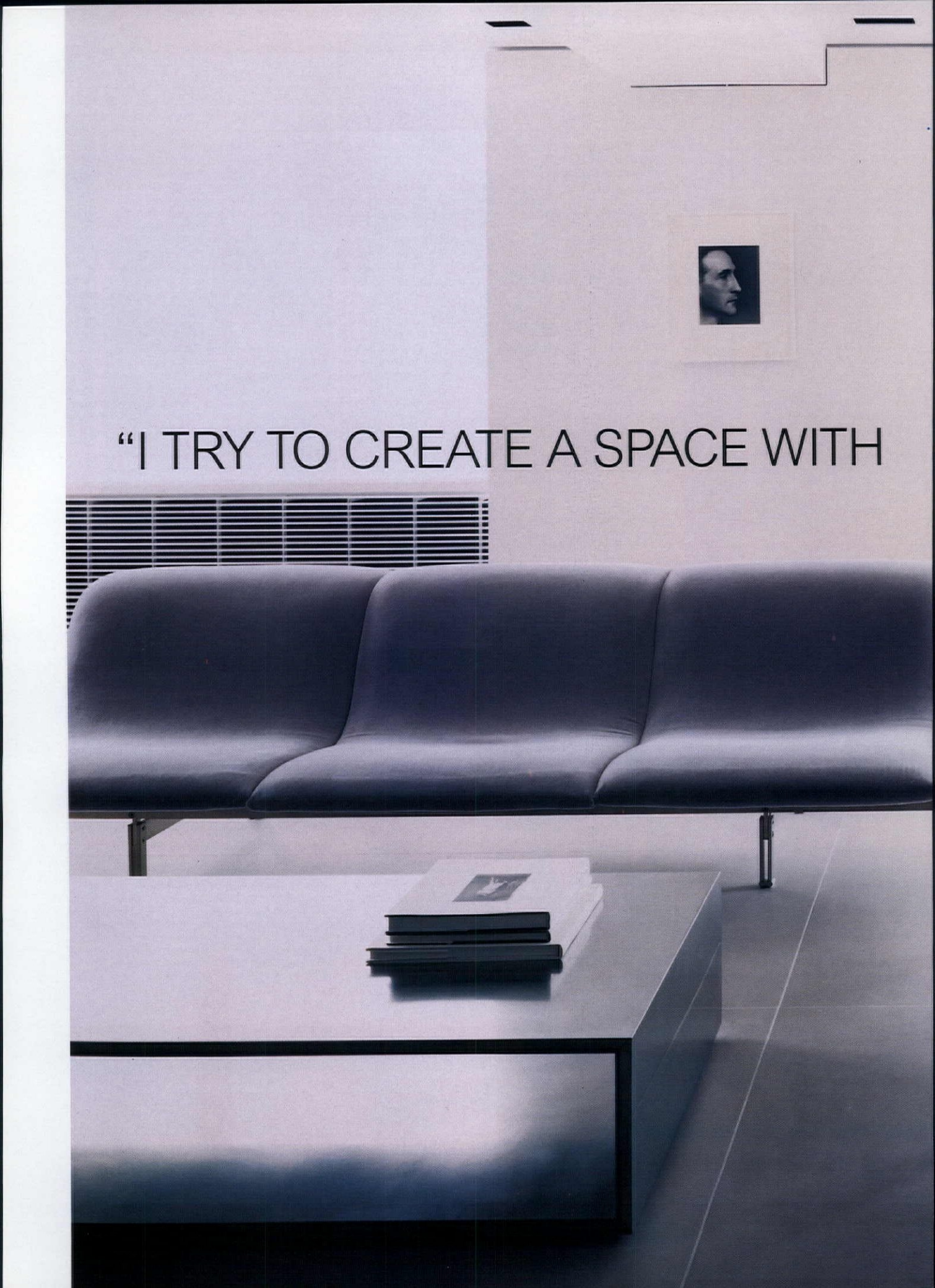
For sleek boutiques the fashion world turns to Michael Gabellini,

BY WENDY MOONAN PHOTOGRAPHED BY TODD EBERLE STYLED BY REBECCA OMWEG



GABELLINI USES every possible nuance of light. The spalike bathroom, which occupies a corner of the master bedroom suite, has electronic glass walls that go from transparent to opaque at the flip of a switch. Gabellini designed the sink, hand-carved in white marble from Yugoslavia. He had the Kroin faucets custom nickel-plated with a satin finish.

but the architect's style is also perfect for a penthouse sanctuary



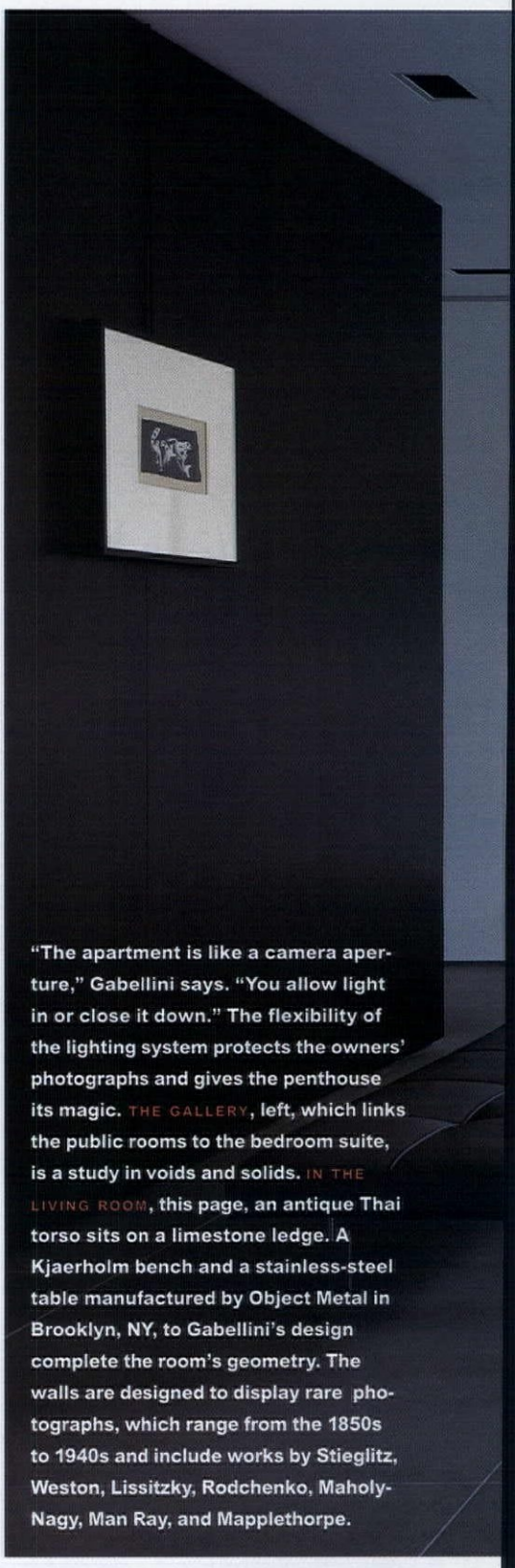
"I TRY TO CREATE A SPACE WITH

AN EMOTIONAL CENTER" —MICHAEL GABELLINI



THE FURNISHINGS are spare. Modern classics include a Saporiti sofa and two YoshioTaniguchi-designed chairs, reproductions commissioned after the owners admired the originals in Tokyo's Hotel Okura. Gabellini designed the stainless-steel table with a satin finish. The photograph of Marcel Duchamp above the sofa is by Man Ray.





"The apartment is like a camera aperture," Gabellini says. "You allow light in or close it down." The flexibility of the lighting system protects the owners' photographs and gives the penthouse its magic. THE GALLERY, left, which links the public rooms to the bedroom suite, is a study in voids and solids. IN THE LIVING ROOM, this page, an antique Thai torso sits on a limestone ledge. A Kjaerholm bench and a stainless-steel table manufactured by Object Metal in Brooklyn, NY, to Gabellini's design complete the room's geometry. The walls are designed to display rare photographs, which range from the 1850s to 1940s and include works by Stieglitz, Weston, Lissitzky, Rodchenko, Maholy-Nagy, Man Ray, and Mapplethorpe.

THREE YEARS AGO, the owner of a New York fashion accessories firm was strolling down Avenue Montaigne in Paris when he stopped dead. He had spotted the Jil Sander shop, a four-story store inserted into an elegant eighteenth-century white limestone *hôtel particulier.* He found himself walking in and thinking, *"This is the way I want to live. It has the quality of light, the materials, the sparse furnishings of my dream environment."* He phoned his wife in New York and said, "I think we've found our architect." They had.

Days later, the couple commissioned Michael Gabellini, a 40-year-old New Yorker, to design their new Park Avenue penthouse.

Gabellini has been the architect of choice for fashion insiders since he opened his own office in 1991 (he had previously worked with designer Jay Smith and Kohn Pedersen Fox). In the past seven years he has designed not only the 10,000-square-foot Jil Sander flagship store in Paris—which won an American Institute of Architects's award—but also Sander's Hamburg showroom and San Francisco boutique. He has nearly completed Colleen Rosenblat's fine jewelry boutique in Hamburg. In New York, Gabellini is transforming the old Copacabana space from nightclub to boutique-cum-restaurant for fashion designer Nicole Farhi, and he has already created retail spaces for Searle, Tahari, Sonia Rykiel, and Adrienne Vittadini. He is a 1998 design honoree of the Fashion Group International.

The Park Avenue penthouse is a tour de force. Gabellini transformed two warren-like one-bedroom apartments into an oasis of calm, a luminous home and gallery high above the bustle of the street. To enter this space is to be



light sculptor

enveloped in a sanctuary without references to time or place.

"You could describe my approach as portraiture," Gabellini says. "A space has to be designed for the sensibility of the owners. It has to reflect these people the way a set animates actors."

His clients are serious collectors of

RÉSUMÉ *Born in 1958 in Pennsylvania, studied at the Rhode Island School of Design and at the Architectural Association in London. 1998 design honoree of the Fashion Group International.*
APPRENTICESHIP *Worked with the late Jay Smith and the New York architecture firm Kohn Pedersen Fox before establishing his own office in NYC in 1991.*
FASHION CONNECTION *Boutiques for Jil Sander, Linda Dresner (with Jay Smith), and showrooms for Paco Rabanne.*
WHAT'S NEXT? *A furniture line, art galleries for Marian Goodman and Grant Selwyn Fine Art.*

"A SPACE MUST BE DESIGNED FOR THE



A SUBTLE HARMONY **exists between the colors and finishes of all the materials: Gabellini designed the server in his trademark satin finish stainless steel; the table in honed-finish bluestone; the floor in honed-finish beige limestone; the wall in ribbon mahogany. The walnut dining chair is by George Nakashima. The nude in the yellow frame is by Man Ray. The portrait in the background is by Christopher Bucklow.**

SENSIBILITY OF THE OWNERS" —MICHAEL GABELLINI



THE CLEAN SIGHT LINES **maximize the impact of the apartment's art and furniture. Gabellini designed the "water white glass" and steel desk with sliding drawer as a vitrine for the owners' collection of photographs. The library chair is by Donald Judd. The photo over the photography-storage cabinet is by Maholy-Nagy.**

photography, including works by Man Ray, Atget, Rodchenko, Maholy-Nagy, Lissitzky, Edward Weston, and Paul Strand. They wanted the apartment to be a backdrop for the collection. "We wanted to create the optimum way to view the works," one of the clients says.

"The way the clients physically feel space is remarkable," Gabellini says. "I had to find what would make them comfortable physically and emotionally."

Gabellini says the couple wanted both a gallery and a "calm, tranquil, meditative environment devoid of clutter." They got what the husband calls "an apartment about light." For Gabellini, light is "poetic and emotional. I treated the apartment like a camera aperture. You allow light in or close it down. You shape it and filter it."

Gabellini began by demolishing the interior walls of the apartment to study how the sunlight moved through it. "That became the framework for sculpting, wrapping, and elucidating the space," he says. "Everything else was designed around the artwork." For example, he installed UV-filtered windows to cut glare and protect the photography.

"I thought of the public rooms—the



living room, dining room, library, and gallery—as exterior space. They are the stage. The kitchen and service rooms are backstage," Gabellini explains.

The apartment is a rhythm of solids and voids, blacks and whites: titanium-white paint on plaster walls accented by ebonized mahogany room dividers, honed Spanish limestone floors, and stainless-steel doors.

"The space was set up as a frame, which is not to be mistaken for the painting itself," Gabellini says. Each piece of furniture, whether from the '30s or the '60s, was chosen like a work of art. There are classics by Eileen Gray, Poul Kjaerholm, and Nakashima, as well as beds, tables, desks, and cabinets designed by Gabellini.

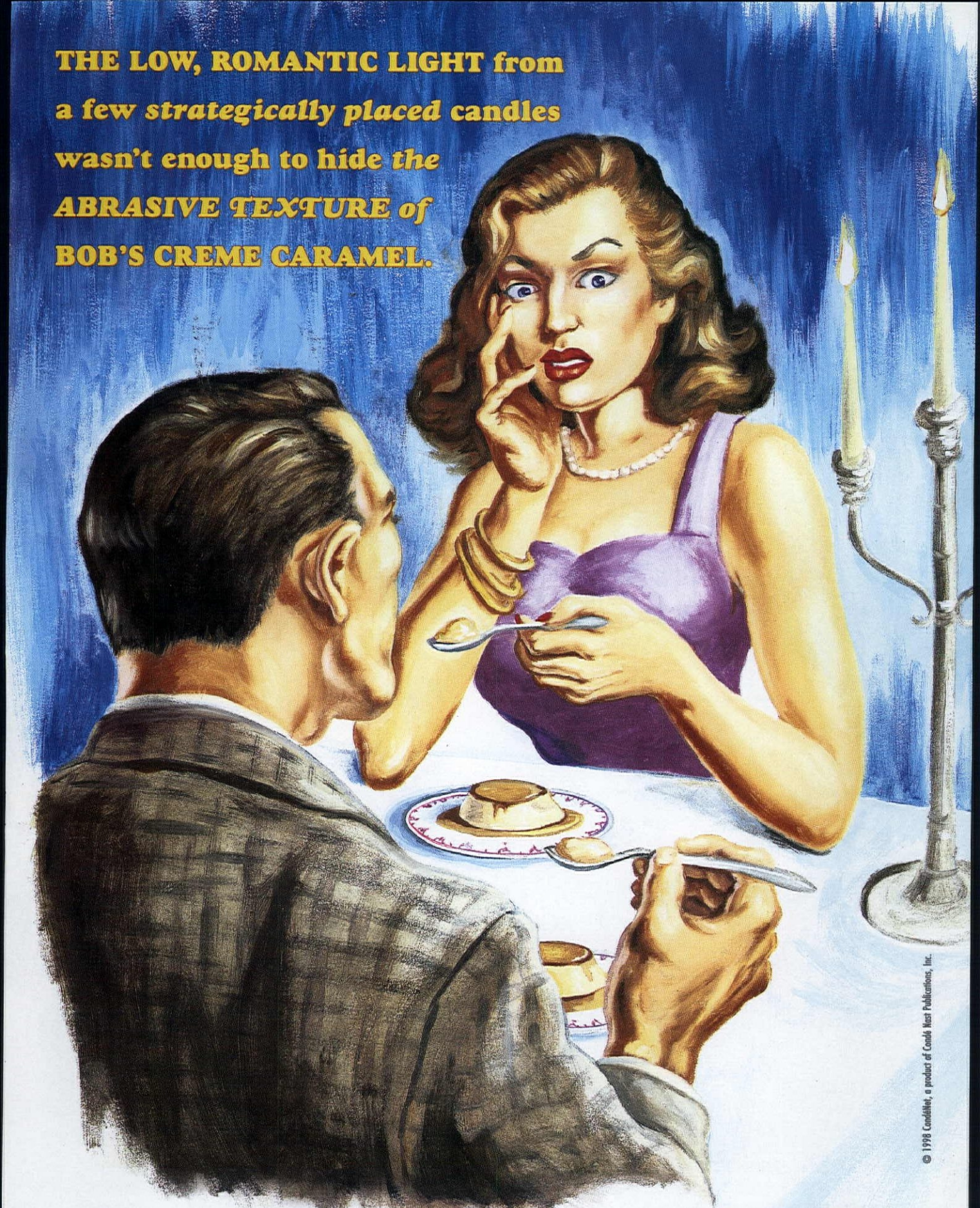
To the uninitiated, the apartment may look minimalist. Gabellini disagrees. "It's not minimal," he says. "It's opulent. Like a film, it's edited to be subtle. The idea was to produce a pure space."





THE BEDROOM is divided into zones for sleeping, bathing, and storage. Gabellini designed the bed of anegre wood with pullout consoles that have push-button controls for sound, light, and shades. He designed the walnut bench with leather thongs with a Greek colleague, Stavros Neonakis. A Mapplethorpe nude hangs on a ribbon mahogany wall that divides the bedroom from the dressing room.

A SWITCH turns the bathroom walls, opposite page, top, opaque or transparent. THE SUNKEN BATH, opposite page, below, is made of hand-carved Yugoslavian marble. Sources, see back of book.



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COVER See "Touch of Magic."

DOMESTIC BLISS Pages 31-52 **Page 31,** Hand towel, $38, **Lace-trim hand towel,** $22, and **wash-cloth,** $8, ABC Carpet & Home, NYC. 212-473-3000. G. Gilson camisole and tap panty, Barneys New York, NYC. 212-826-8900. **Page 32,** Edith Mezard eau de linge lavande, Takashimaya. 800-753-2038. Miele. 800-694-4868. Bosch. 800-866-2022. TumbleWash, Springfield, MA. 877-TUMBLEW. **Page 34,** Professional Domestic Services, Columbus, OH. 614-885-4357. Brunschwig & Fils, NYC. 212-838-7878. Available through architects and designers. **Page 36,** Brooks Brothers. 800-274-1816. **Tin plates,** Waddeson Manor, London. 44-296-651-260. **Page 40,** 'W' Hotel, Starwood Hotels & Resorts, Phoenix, AZ. 602-852-3900. Target. 800-800-8800. The Country Dining Room, Barrington, MA. 413-528-5050. **Page 46,** Club Monaco Everyday. 800-383-9096.

HUNTING & GATHERING Pages 55-60 All fabric through architects and designers. **Page 55,** Niermann Weeks, NYC. 212-319-7979. **Page 56,** Pranich & Associates, NYC. 212-980-6173. Saba white curtain fabric, Rogers & Goffigon, NYC. 212-980-6173. **Table,** also in leather, $5,250, Eric Brand Furniture. 888-870-3742. Through architects and designers. **Page 58,** Donghia. 800-DONGHIA. Lee Jofa. 800-453-3563. Sanderson, Englewood, NJ. 201-894-8400. Cowtan & Tout, NYC. 212-647-6900. Old World Weavers, NYC. 212-355-7186. Summer Hill Ltd., CA. 650-363-2600.

WHAT'S NEWS Pages 62-64 **Page 62,** VV Rouleaux, London, England. 44-171-730-3125. **Page 64,** Old World Weavers, NYC. 212-355-7186. Through architects and designers.

OBJECT LESSON Pages 67-80 All fabric through architects and designers. **Page 67,** Brunschwig & Fils, NYC. 212-838-7878. **Page 68,** Houlès, Los Angeles, CA. 310-652-6171. **Page 72,** VV Rouleaux, London. 44-171-730-3125. Scalamandré, NYC. 212-980-3888. **Page 72,** Classic Revivals, Boston. 617-574-9030. **Page 80,** Kravet. 888-4-KRAVET.

HOME BASE Pages 82-86 Prima Classe, Bloomingdales. 800-555-SHOP. Marcorossi USA Inc., NYC. 212-719-2020. Lamp, Bagheera Antiques, St. Tropez, France. 33-494-54-87-67.

CONNECTIONS Pages 88-92 **Page 88, 1.** Kravet, Bethpage, NY. 516-293-2000. **2.** Beacon Hill. 800-954-7776. **3.** Bexley Heath Ltd. 800-954-7776. **4.** Puiforcat. 800-993-2580. **5.** Lalique. 800-993-2580. **7.** Chanel. 800-550-0005. **8.** Todd Hase Furniture Inc., NYC. 212-334-3568. **9.** Christopher Norman, NYC. 212-644-0303. **Page 90, 10.** Anya Larkin Ltd., NYC. 212-532-3263. **11.** Gretchen Bellinger, Cohoes, NY. 518-235-2828. **12.** Calvin Klein. 800-794-7978. **13.** Bexley Heath Ltd. 800-954-7776. All except **4, 5, 7,** and **10** through architects and designers.

SKETCHES Page 94 Totem. 888-519-5587. Nambé, Santa Fe, NM. 505-471-2912.

BOOKCASE Pages 112-114 Kinsey Marable, NYC. 212-717-0342. For *Fêtes* book, *Poiret, Villa Kerylos,* Archivia, NYC. 212-439-9194.

UNCORKED Pages 116-118 Sherry Lehman Wines & Spirits, NYC. 212-838-7500. Burgundy Wines, NYC. 212-691-9092. Astor Wines, NYC. 212-674-7500.

THE ROMAN SPRING OF KARL LAGERFELD Pages 124-133 **Pages 124-125,** Christian Liaigre, Paris, France. 33-1-47-53-78-76. **Pages 132-133,** Bang & Olufsen. 800-323-0499.

A NEW MOOD Pages 144-147 Valentino, NYC. 212-772-6969. Christian Liaigre, Paris, France. 33-1-47-53-78-76. Maison de l'Orient, Paris. 33-1-53-53-40-80. Marianne Robic, Paris. 33-1-44-18-03-47. Galerie de l'Europe, Paris. 33-1-55-42-94-23. Galerie Thaddaeus Ropac, Paris, France. 33-1-42-72-99-00.

FRENCH DRESSING Pages 148-149 Styled by Franceline Pratt. Makeup by Régine Bedot. Hair by Paolo.

TOUCH OF MAGIC Pages 150-155 All through architects and designers. Holly Hunt New York, NYC. 212-744-6555. HXVIII - A Holly Hunt Gallery, Chicago, IL. 312-644-1844. Kneedler-Fauchere, Los Angeles, CA. 310-855-1313.

BODY CONSCIOUSNESS Pages 156-163 Alan Tanksley Inc., NYC. 212-481-8456. **Venetian plasterwork,** Ricardo Rodriguez Brizola, NYC. 212-253-8475. All fabric through architects and designers. **Pages 156-157,** Peter Dayton represented by Paul Morris Gallery, NYC. 212-727-2752. **Jonathan Adler vases:** Barneys New York, NYC. 212-826-8900. Filamento, San Francisco, CA. 415-931-2224. Zipper, Los Angeles, CA. 213-951-0620. Amalgamated Home, NYC. 212-355-4160. Translations, Dallas, TX. 214-373-8391. **Pages 158-159,** Jay Park, NYC. 212-645-1506. Decorator's Walk, NYC. 212-319-7100. Houlès, Los Angeles, CA. 310-652-6171. Ann Sacks Tile & Stone. 800-278-TILE. **Bamboo wall mats,** Tucker Robbins, NYC. 212-366-4427. **Coffee table,** Frank Swim, Hudson, NY. 518-822-0411. **Pages 160-161, Bookshelf** by Norman Cambell, Callicoon, NY. 914-887-6420. **Rosewood stool,** Tucker Robbins. **Vases** by Jonathan Adler. Tracey Moffatt represented by Paul Morris Gallery. Clarence House, NYC. 212-752-2890. Shyam Ahuja, NYC. 212-644-5910. Knoll. 800-445-5045. **Corner banquette,** Munrod Interiors Upholstery Inc., NYC. 914-738-7128. **Screens,** Vincent Mulford, Hudson, NY. 518-828-5489. **Pages 162-163, Carpet,** Lane's Floor Coverings Inc., NYC. 212-532-5200. Lavatory, AF Supply, NYC. 212-243-5400.

COUCH TOMATO Pages 164-165 Cassina, Huntington Station, NY. 516-423-4560. Wolford. 1-877-WOLFORD.

CHANGING THE TUNE Pages 174-179 **Pages 174-175,** Knoll. 800-445-5045. The Conran Shop, London, England. 44-171-589-7401. **Pages 178-179, Bed linens,** Ralph Lauren Home Collection, NYC. 212-642-8700.

AIN'T LIFE GRAND Pages 180-181 Tepper Galleries, NYC. 212-677-5300. **Napkin rings,** $130, and **Frame,** $600, **Plates,** $65, and **cup & saucer,** $75, **Ice bucket,** $215, Tiffany & Co. 800-526-0649. **Knife,** $100, **fork,** $80, and **spoon,** $80, **dessert fork,** $75, and **spoon** $75, Hermès. 800-441-4488. **Ashtray,** $1,100, **Edith vase,** $790, **Celimene vase,** $7,700, Baccarat. 800-777-0100.

SIBLING REVELRY Pages 182-189 ETRO boutique, NYC. 212-317-9096. ETRO home collection, Watkins-Fonthill Ltd., NYC. 212-755-6700. Available through architects and designers.

LIGHTNESS AND BEING Pages 190-199 **Architect team:** Michael Gabellini, Gabellini Associates, NYC. 212-388-1700. **Lighting consultant,** Johnson/Schwinghammer, NYC. 212-643-1552. **Glass walls and mirrors,** Glaspro. 800-776-2368. **Pages 192-193, Wave sofa,** Campaniello Enterprises, Inc., NY. 212-371-3700. **Pages 194-195, Kjaerholm bench,** ICF Group, NYC. 212-750-0900. **Artwork hanging system, metalwork** by Jon Gelman, Jersey City, NJ. 201-418-8707. **Pages 196-197, Display table, metalwork by** Studio 13, Butler, NJ. 973-492-1492. **Grass-seated chair,** George Nakashima Woodworkers, New Hope, PA. 215-862-2272. **Pages 198-199, Anegre bed,** Zachary/Siff. **Bench,** Staypos Neonakhs A.E., Athens, Greece. 67-26-360-6476-211.

PHOTO CREDITS Page 12, Armoire: Photo by Sully James, Courtesy of Les Editions de l'Amateur. **Page 36,** for the Narcisco Rodriquez portrait, the stylist is Matteo Donini; Hair and makeup, Pablo Iglesia. **Page 88,** 1924 Ruhlmann interior from Philippe Garner. 1. Darryl Patterson. 2. Courtesy of John Widdicomb. 3. Courtesy of Bexley-Heath Ltd. 4. & 5. Courtesy of Lalique. 6. Chris Moore. 7. Roxanne Lowitt. 8. Courtesy of Todd Hase Furniture. **Page 90, left:** 1927 Jean Dunand salon photographed by Guy Hervais. 1. Corina Lecca. 2, 4, 5, Darryl Patterson. 3. Courtesy of Christopher Norman. 6. Courtesy of Bexley-Heath Ltd. **Right:** Poiret interior from Philippe Garner; fur- trimmed coat photographed by Gilbert René and wallpaper by Raoul Dufy, both from the book, *Paul Poiret* 1879-1944, Editions du Regard; Christian Dior's kimono opera coat by John Galliano photographed by Chris Moore. **Page 109,** left and right: Association Willy Maywald-A.D.A.G.P.; center: Roger-Viollet. **Page 110:** portrait: Eric Morin; plates: Gilbert Boisgontier. **Page 120:** *House & Garden,* October 1950, courtesy of CNP Archives.

CORRECTION On page 88 of the September 1998 issue the madeleine trays are from Bridge Kitchenware Corp. 800-274-3435.

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—PRODUCED BY LIEZEL MUNEZ

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HOLLY HUNT AND CHRISTIAN LIAIGRE FIRST PRINCIPLE OF DESIGN

This October, the Chicago Design Center welcomed designer Christian Liaigre. Speaking on his design philosophy, Liaigre showed photos of the beautiful, new Mercer Hotel, which he designed in New York's SoHo district. Liaigre's latest furniture designs were introduced in his rue de Bac showroom in Paris this spring and will be offered in the U.S. through the Holly Hunt Collection*, in showrooms by September 1999.

**available to the trade only*

Another Thing...

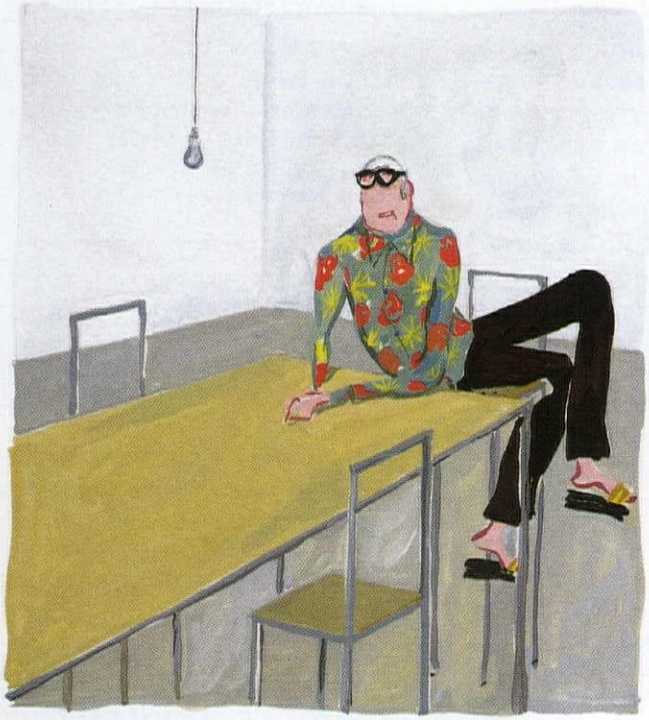
clothes hoarse by jean-philippe delhomme



Influential fashion couple with friends in their dining/dressing room: "It gives conversation a real boost. Even our friends from the art world are delighted."



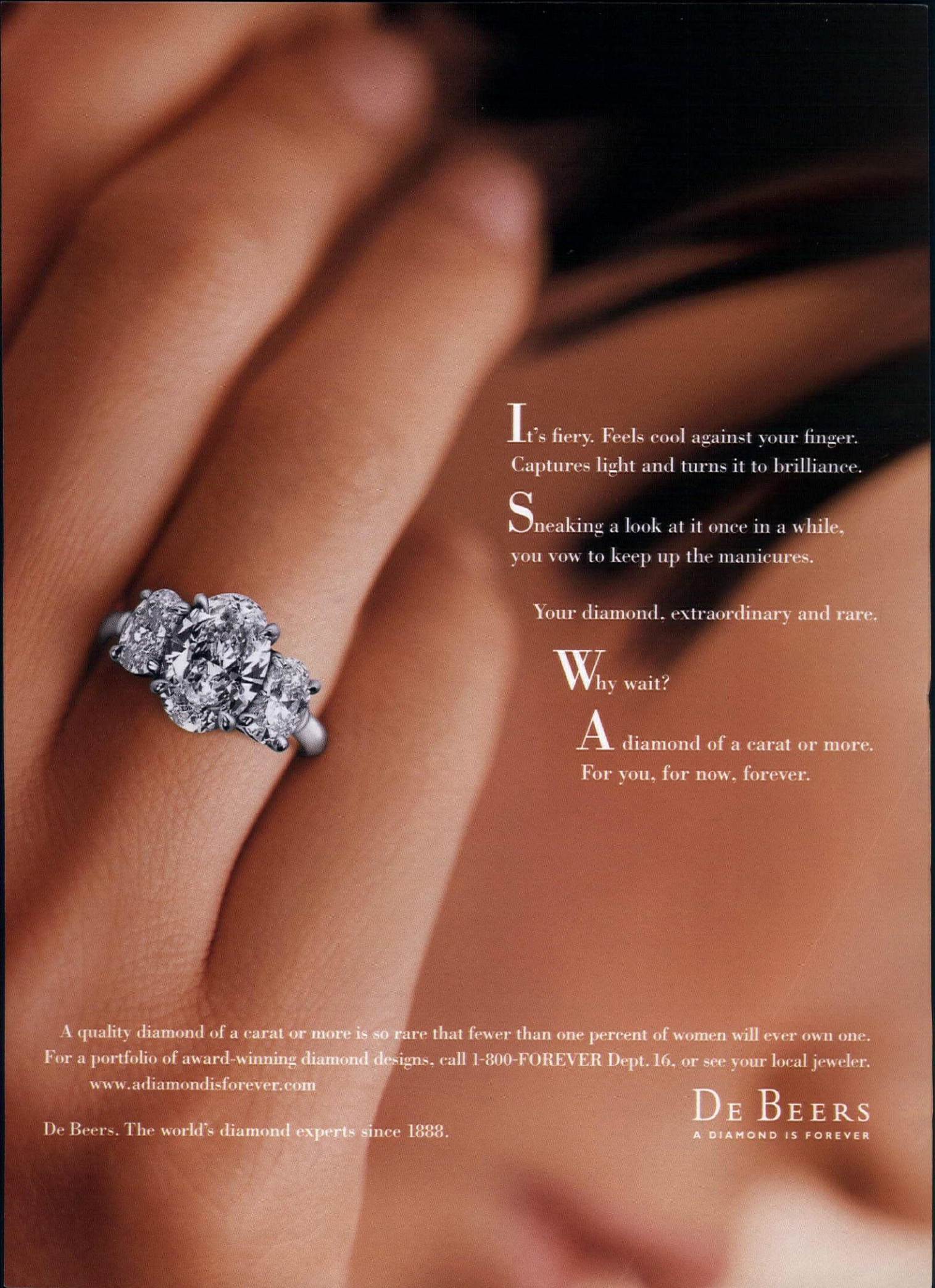
I love to harmonize my garden with my fashion ideas. This season, luxury stands in dullness, color is mixed gray, things look undone yet highly achieved.



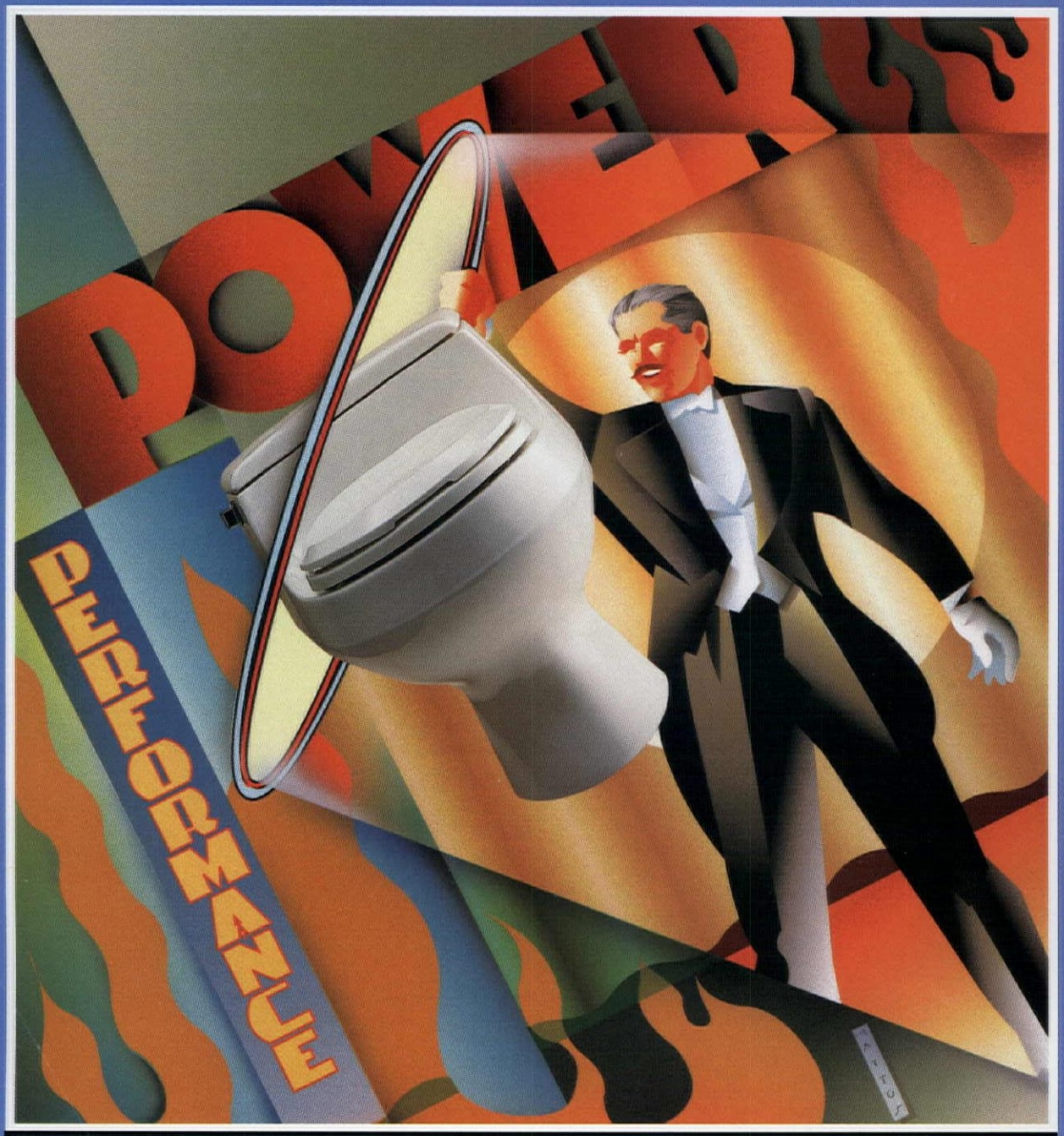
I may be extremely playful and exuberant as a fashion designer, but I don't want my home to be another fantasyland!



I wanted this rather tiny apartment to feel luxurious in an easy way, like a cashmere tee-shirt...


It's fiery. Feels cool against your finger.
Captures light and turns it to brilliance.
Sneaking a look at it once in a while,
you vow to keep up the manicures.
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